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ABSTRACT

Designed to assist administrators, supervisors, and elementary and secondary school classroom teachers and theater specialists in developing a sequential theater arts curriculum, this curriculum guide provides directions for developing curricular and cocurricular theater arts programs based on the individual needs of learners from kindergarten through grade 12. Following an introduction discussing the project background, philosophy of the program, and an outline of a model theater arts curriculum, the guide is divided into four sections, each centered around a program goal: (1) to develop internal and external personal resources (including sensory and emotional perception, imagination, and movement); (2) to create theater through artistic collaboration (including problem solving, improvisation, and directing); (3) to relate theater to its social context (including roles and careers, and theater heritage); and (4) to form aesthetic judgments (including dramatic elements, theater attendance, and aesthetic response). For each goal, objectives for skills, attitudes, and understandings are identified, and a chart of the objectives and expectancies for each grade level is presented. Terminology definitions, a resource list of theater arts books and publications, and a list of project team members are included. (MM)

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Kindergarten—Grade 12

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SCOPE AND SEQUENCE FOR THEATRE ARTS

NATIONAL THEATRE EDUCATION PROJECT

SCOPE AND SEQUENCE FOR THEATRE ARTS

Kindergarten - Grade 12

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FOREWORD

Scope and Sequence for Theatre Arts: Kindergarten - Grade 12 is a reprint of a National Theatre Education Project document entitled "A Model Drama/Theatre Curriculum: Philosophy, Goals and Objectives." It is designed to assist administrators, supervisors, and elementary and secondary classroom teachers and theatre specialists in developing a sequential theatre arts curriculum for students in prekindergarten through Grade 12.

The guide presents a rationale for educating students of all ages in the discipline of theatre and identifies understandings, skills, and attitudes necessary to accomplish the basic goals of the program. Developmentally sequenced objectives and numerous resulting expectancies provide the basis upon which to build a series of learning experiences to meet individual student needs.

W. N. Kirby
Commissioner of Education

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PROJECT BACKGROUND

NATIONAL THEATRE EDUCATION PROJECT

Representatives of the Secondary School Theatre Association and the University and College Theatre Association met together for a "Wingspread Conference on Theatre in Education" hosted by the Johnson Foundation in Racine, Wisconsin, in January 1983. Participants concluded that to substantiate advocacy efforts and to facilitate the development of programs, there was a need for a model theatre curriculum designed for the general student beginning in kindergarten and extending through college. Because of its scope, the development of such a model was conceived as an American Theatre Association project requiring cooperation and input from all divisions.

To facilitate the process, the Secondary School Theatre Association (SSTA) assumed responsibility for initiating the project. The University and College Theatre Association (UCTA), the Children's Theatre Association of America (CTAA), and the American Community Theatre Association (ACTA) were also asked to appoint a representative to serve on the project team. In March of 1983, the National Theatre Education Project was accepted as a subcommittee of the American Theatre Association's Commission on Theatre Education (COTE).

The project team met in Houston in May 1983. Initial goals were formulated, and it was decided to extend the scope of the project beyond the original kindergarten-college concept to include educational theatre in continuing education programs and community theatres, and theatre work with seniors. A management plan was developed, and four subcommittees (Grades K-6, Grades 7-12, Post Secondary, and Community) were organized to begin developing goals, objectives, and expectancies.

Additional meetings of the project team were held as follows:

Minneapolis	American Theatre Association Convention, August 1983
Washington, DC	October 1983
San Francisco	American Theatre Association Convention, August 1984
Toronto	American Theatre Association Convention, August 1985
Washington, DC	November 1985
Chicago	May 1986

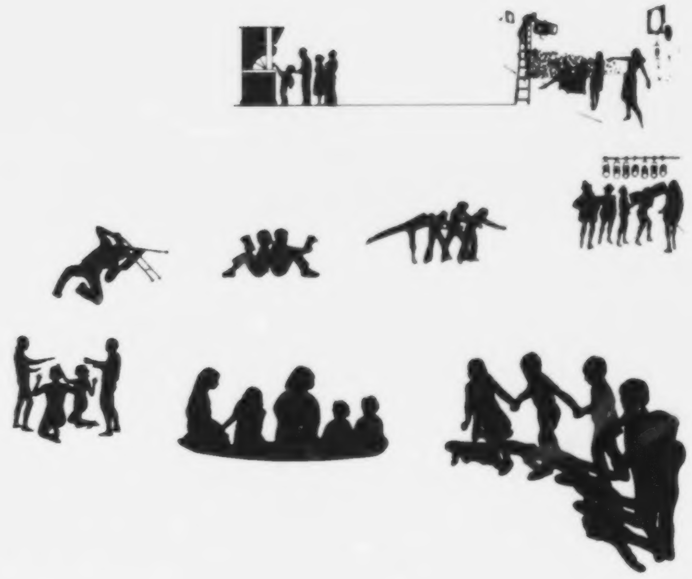
In the intervening months, work was carried on through correspondence and telephone calls. Each member of the project team worked with numerous advisors. Periodically, masses of draft materials were sent to all advisors for reaction and comment. These responses were returned to the project team for analysis, evaluation, and incorporation into revisions.

The initial phase of the National Theatre Education Project entitled "A Model Drama/Theatre Curriculum: Philosophy, Goals and Objectives," which represents more than three years of work, was presented at the National Educational Theatre Conference in New York City in August 1986. Sponsorship of the project was subsequently assumed by the American Association of Theatre for Youth and the American Association for Theatre in Secondary Education. A final revision was made by the project team in the fall of 1986 culminating in the material printed in this document which will also be published by Anchorage Press of New Orleans.

This document is based on current practice, research, and the expertise of more than 70 project contributors from across the nation who reflect a variety of backgrounds, training, educational institutions, and years of experience.

PHILOSOPHY

A MODEL THEATRE CURRICULUM



INTRODUCTION

Theatre is a metaphoric representation of human behavior. A collaborative artistic expression, to which some of the world's greatest artists have contributed, theatre has traditionally served society by depicting individuals engaged in the full range of experience. Because it explores the idea "I am human, therefore nothing human is alien to me," theatre encourages us to share intellectually and emotionally, to explore universal concerns, and to renew the spirit.

Theatre arts is an integral part of the academic curriculum which uniquely integrates major aspects of other fields of study into its own. Systematic and continued theatre experiences in education provide learners with opportunities to master basic skills, to inquire and discover, to create, and to explore values.

While some students demonstrate special talent and should be assisted in preparing for professional theatre and related careers, all students are entitled to share in theatre experiences which encourage them to develop their internal and external resources, to explore their creative potential, to investigate the social and historical context in which they live, and to expand their critical acumen.

THE NATURE OF THEATRE

Rooted in the universal need for expressive communication, theatre imitates and symbolizes human action in order to explore thought, feeling, and behavior. Of all the art forms, theatre is the most human because its alignment of purpose and mode of expression allow it to closely approximate daily life.

The components of theatre are text, actors, director, designers, technicians, and audience -- present in differing degrees according to intention, nature, and setting of the theatrical endeavor. Each is influenced by time, place, culture, and personal individuality.

As a mirror of the human condition, theatre provokes recognition and identification and inspires reflection. At its best, theatre permits us to transcend immediate reality and to acknowledge our kinship with the human family.

THEATRE AND SOCIETY

Theatre is social in nature. It requires collaboration among artists, technicians, and audiences, thereby enhancing a community's effort to understand itself and its individuals. The concerns of theatre are also the concerns of theatre-derived media (film, television), and are prominent in personal living, public life, commerce, and leisure. Because theatre is an amalgam of all the arts, it has unusual power to inform and instruct as it entertains. While "playing" with our fears, hopes, dreams, and aspirations, theatre allows us to make meaning that enhances the possibility of our knowing and living successfully with one another. Paradoxically, theatre thus provides us with the means of escaping from life in order to confront it.

THEATRE EDUCATION

In elementary education, the term creative drama denotes an improvisational, nonexhibitional process that encourages students to act out their perceptions of the world in order to understand it. Students may have formal experiences in playgoing and play production, but the primary emphasis of dramatic activity in elementary school is on personal development and creative expression.

While creative drama activities are appropriate in all subjects of the curriculum at all levels of schooling, it is at the secondary level that a systematic study of theatre as an art form and academic discipline begins. At all levels, theatre education is process oriented, always more concerned with the integrity of work well done than with applause.

Providing unique, natural, and integrated means of exploration and presentation, theatre should be integral to the education of all students as well as an option for concentrated study at the secondary level.

THEATRE AND THE LEARNER

Theatre actively involves students as observers, organizers, creators, and evaluators. Through multisensory experiences, they are assisted in developing knowledge, skills, creative expression, and values. The shifting of focus from individual to group and from reflection to activity facilitates the development of competencies beneficial to all: self-esteem, social consciousness, and responsible action.

As they engage in dramatic activities as part of all curriculum, students are able to integrate both their intellectual and emotional capacities; as they engage in theatre study, students are able to focus on the requirements of the artistic discipline.

Theatre activities lend themselves particularly to languaging competencies, to interdisciplinary investigations of history and culture, and to such problem-solving skills as hypothesis testing and decision making. Theatre is also an ideal vehicle for perfecting those lifelong consumer skills affecting leisure, in particular theatre-derived media.

THEATRE ARTS CURRICULUM

A sequential and cumulative curriculum is necessary if students are to be assisted in developing lifelong relationships with theatrical expression. Organized by scope and sequence, a theatre arts curriculum should cause students to examine theatre as part of daily life, as a way of enhancing knowledge and skills, and as a means of expression and delight. It should provide for a study of theatre as an art form, for its history and cultural contributions, for its relation to society, and for its importance to the individual.

Dramatic activity is used for self-exploration and expression and as part of all curriculum; theatre is studied as an academic discipline. Regardless of purpose or use, the curriculum of theatre must respond to the needs and interests of students to help them understand and appreciate the range of theatre activities available to them.

A comprehensive, process-centered theatre arts curriculum should help students to develop internal and external personal resources, create theatre through artistic collaboration, relate theatre to its social context, and form aesthetic judgments.

A MODEL THEATRE CURRICULUM

INTRODUCTION

This document is designed to provide guidelines for developing curricular and cocurricular theatre arts programs based upon the individual needs of learners. It presents a rationale for educating students of all ages in the discipline of theatre, and it details goals and objectives upon which to build a series of sequential learning experiences for use in:

- academic creative drama and theatre classes and courses
- theatre productions
- classrooms where theatre is being used as an instructional strategy when a trained practitioner is available as a resource person
- community theatre educational programs
- community education programs
- continuing education programs

It is intended to be a resource, and as such it represents a model for designing developmental theatre curriculum. It is not meant to be prescriptive, and it is not inclusive.

TERMINOLOGY

The terms drama and theatre are used throughout the document to represent two ends of a continuum in theatre education. Drama is any informal dramatic enactment that is designed not for presentation but rather for the experience or educational value. Theatre is a more formal study of the discipline which culminates in dramatic interpretation by actors and technicians on a stage before an audience.

Because the term creative drama is so broadly used and inclusive (e.g., exercises, dramatic activities, story drama, improvisation, pantomime), it is not used in this document. However, the objectives and methods of those leaders who have used the term to define their work are implicit in the goals and objectives of the curriculum.

Additional terminology is defined on pages 75-82.

GOALS

Four goals of theatre education have been identified. They are to enable the learner to:

- develop internal and external personal resources
- create theatre through artistic collaboration
- relate theatre to its social context
- form aesthetic judgments

SKILLS, ATTITUDES, UNDERSTANDINGS

Implicit in each of the major goals are a number of understandings, skills, and attitudes which are developed through participation in the theatre process. They include:

Developing internal and external personal resources

- Sensory and emotional perception
- Imagination
- Movement
- Language
- Voice
- Discipline
- Self-concept

Creating theatre through artistic collaboration

- Interpersonal skills / Ensemble
- Problem solving
- Improvisation
- Characterization
- Playmaking / Playwriting
- Directing
- Technical elements
- Theatre management

Relating theatre to its social context

- Theatre and life
- Roles and careers
- Theatre heritage

Forming aesthetic judgments

- Dramatic elements
- Theatre attendance
- Theatre and other arts
- Aesthetic response

DEVELOPMENTAL LEVELS

Each of the skills, attitudes, and understandings inherent in the theatre process can be taught developmentally. Objectives have been established at six different levels:

level	*approximate grade*
Level I	Kindergarten
Level II	Grades 1-3
Level III	Grades 4-6
Level IV	Grades 7-8
Level V	Grades 9-12 - general
Level VI	Grades 9-12 - specialized: acting, technical theatre, theatre production

The grade designations are only approximate. The level at which a particular skill or understanding is being taught will vary with the developmental stage of the learner, prior experience, and/or the sophistication of the educational program. Level V is comparable to a high school introductory theatre course, and Level VI has been divided into three specialized areas which would be comparable to advanced high school (or possibly junior college) courses in acting, technical theatre, and theatre production.

OBJECTIVES

Primary objectives have been established for each of the skills, attitudes, and understandings assigned to each of the four goals. These objectives have been identified sequentially according to suggested level. Thus, each succeeding objective requires an increased understanding and sophistication on the part of the learner.

EXPECTANCIES

A number of expectancies have been identified for each of the objectives at each of the different levels. These expectancies (enabling objectives) present major learner outcomes which will demonstrate achievement of the primary objectives at any given level. They are much more specific in content. They also may lead to a wide variety of activities as well as to means for learner evaluation.

Each level of expectancies is based on achievement of those in lower levels. Once an expectancy is introduced, it may continue to be applicable in all succeeding levels (e.g., "practice acceptable audience etiquette), or it may evolve into a more sophisticated expectancy (e.g., "demonstrate the use of imaginary objects in pantomime" becomes "develop accuracy in handling imaginary objects.")

The expectancies are meant to be observable outcomes that can result from effective planning and instruction. It is a shared responsibility of the leader / teacher / director and the learner to achieve the expectations. Those listed are merely samples and may be used, set aside, and added to depending on individual need.

USING THE OBJECTIVES AND EXPECTANCIES

The following observations should be taken into consideration when using the primary objectives and expectancies (enabling objectives) to build a theatre arts curriculum based on individual need:

- The arrangement of the four major goals and their component skills, attitudes, and understandings does not indicate relative importance, or that the study of one should precede another. Indeed, the theatre process frequently incorporates more than one goal and several skills, attitudes, and understandings at one time.
- The objectives for each of the skills, attitudes, and understandings are sequential in their occurrence. Each level represents an increased understanding or sophistication in the study of theatre.
- In designing a theatre course or curriculum, consideration must be given to the needs of individual learners. If they have had few experiences in theatre, then the curriculum as designed should probably begin with the objectives and expectancies suggested at the lower level. The developmental level, rather than the approximate grade designation, should receive the focus.
- The expectancies as presented are not a complete list. They represent some of the major learner outcomes and the leader / teacher / director may add to that list in the process of designing the curriculum. It is also important to be aware that the expectancies are not listed hierarchically.
- The objectives and expectancies need not necessarily be used in isolation. Indeed, in many cases a specific learning activity may incorporate and aid in the achievement of a combination of goals and objectives.
- The goals, objectives, and expectancies can apply not only to a curricular program in theatre, but also to cocurricular programs, and to those cases in which theatre is being used as an instructional strategy in another academic discipline.

ORGANIZATION OF GOALS AND OBJECTIVES

The goals, skills, attitudes, understandings, objectives, and expectancies have been organized in chart form for purpose of easy reference. The sequence for each of the four goals is as follows:

- Statement of goal with appropriate skills, attitudes, and understandings
- Chart of objectives sequenced according to level for all skills, attitudes, and understandings
- Charts of expectancies sequenced according to level for each of the skills, attitudes, and understandings

ORGANIZATION OF CHARTS

Goal: **Develop Internal and External Personal Resources** 13
Objectives for: Skills, Attitudes, Understandings 14

Expectancies for:

Sensory and Emotional Perception 16
Imagination 18
Movement 20
Language 22
Voice 24
Discipline 26
Self-concept 28

Goal: **Create Theatre Through Artistic Collaboration** 31
Objectives for: Skills, Attitudes, Understandings 32

Expectancies for:

Interpersonal Skills / Ensemble 34
Problem Solving 36
Improvisation 38
Characterization 40
Playmaking / Playwriting 42
Directing 44
Technical Elements 46
Theatre Management 48

Goal: **Relate Theatre To Its Social Context** 51
Objectives for: Skills, Attitudes, Understandings 52

Expectancies for:

Theatre and Life 54
Roles and Careers 56
Theatre Heritage 58

Goal: **Form Aesthetic Judgments** 61
Objectives for: Skills, Attitudes, Understandings 62

Expectancies for:

Dramatic Elements 64
Theatre Attendance 66
Theatre and Other Arts 68
Aesthetic Response 70

GOAL

DEVELOP INTERNAL AND EXTERNAL PERSONAL RESOURCES

SKILLS, ATTITUDES, UNDERSTANDINGS

- SENSORY AND EMOTIONAL PERCEPTION
- IMAGINATION
- MOVEMENT
- LANGUAGE
- VOICE
- DISCIPLINE
- SELF-CONCEPT

Theatre is a way of inquiring about human experience that depends upon sensory acuity, emotional generosity, and heightened imagination. Theatre activities concerned with human thinking, feeling, and behavior, involve students in situations that foster intuition and awareness of self and others.

Learning through and about theatre, students become increasingly effective in the use of language and in both verbal and nonverbal communication.

The unique process of theatre requires cooperation and self-discipline. The skills, attitudes, and understandings students acquire through theatre activities enhance their self-concepts and encourage them to contribute positively to their communities.

Theatre activities assist learners in identifying and calling upon their own resources and those of their world.

GOAL: **DEVELOP INTERNAL AND EXTERNAL PERSONAL RESOURCES**

OBJECTIVES

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**
	THE LEARNER WILL:			
Sensory and emotional perception	Initiate and/or respond to sensory and emotional experiences	Focus on details of sensory and emotional experiences	Use sensory and emotional recall to interpret experiences as actor and viewer	Recognize individual differences in sensory perception and emotional states
Imagination	Express images through dramatic play and storytelling	React to imaginary objects, environments, and perceptions	Use imagination in playmaking	Use dramatic action to communicate and transform mental images
Movement	Use movement for creative expression	Use movement to explore thought, feeling, and roles	Use movement to express thought, feeling, and character	Identify and use movement techniques to express character
Language	Use language for personal exploration and social interaction	Use language to enact and comment on personal experience	Use language to discover relationships with others through social interaction	Use language to present/represent the self in relation to others
Voice	Use voice as a means of self-expression	Use voice to explore thought, feeling, and role in dramatic activities	Use voice for conscious communication of thought, feeling, and character	Identify and use vocal techniques to express a variety of characterizations
Discipline	Demonstrate responsible behavior in dramatic play	Demonstrate responsible behavior in dramatic activities	Demonstrate social discipline in dramatic activities	→
Self-concept	Develop self-awareness and confidence in dramatic play	Act and interact in dramatic activities with full involvement	Discover self as effective in imagining, interacting, and reflecting in dramatic activities	Acknowledge similarities with and differences from others in dramatic activities

GOAL: **DEVELOP INTERNAL AND EXTERNAL PERSONAL RESOURCES**

OBJECTIVES

LEVEL V	LEVEL VI			*Skills, Attitudes, Understandings*
Grades 9-12	**Grades 9-12 specialized:**			
general	**acting**	**technical theatre**	**theatre production**	
Interpret subtleties of sensory perception and emotional states	Develop and use a range of emotional expression to portray complex characters	Incorporate sensory and emotional experiences into theatrical design	Produce theatre with attention to sensory and emotional detail in content and form	**Sensory and emotional perception**
Use imagination to form and express thought, feeling, and character	Use imagination in character development	Use imagination in designing and implementing technical theatre	Use imagination in collaboration with others to produce and evaluate theatre	**Imagination**
Apply movement techniques for characterization in improvised and scripted activities	Synthesize movement techniques to create characters	Consider the aesthetic and practical requirements of movement in design	Recognize and use movement as an integral element of theatre production	**Movement**
Express meaning and character through language	Use language to reveal and communicate text and subtext	Communicate understanding of technical theatre through language	Use language to communicate with theatre participants and audience members	**Language**
Apply vocal techniques for characterization in improvised and scripted activities	Synthesize vocal techniques to create characters	Design sound to clarify and enhance vocal expression of performers	Apply vocal techniques to create characters in theatre productions	**Voice**
Develop and apply artistic discipline	Apply artistic discipline in collaboration with others	→	→	**Discipline**
Improve understanding of self and others through expanding role repertoire	Develop objectivity in appraising personal abilities and creative endeavors	Develop objectivity in assessing skills and abilities in design and construction	Develop ease and objectivity as a participant in theatre productions	**Self-concept**

EXPECTANCIES FOR

SENSORY AND EMOTIONAL PERCEPTION

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Initiate and / or respond to sensory and emotional experiences	Focus on details of sensory and emotional experiences	Use sensory and emotional recall to interpret experiences as actor and viewer	Recognize individual differences in sensory perception and emotional states
EXPECTANCIES	1. React to sensory stimuli 2. Explore sensory experiences 3. Identify the senses 4. Recall past sensory and emotional experiences through dramatic play 5. Share feelings in dramatic play 6. Recognize as valid one's own and others' emotional expression	1. Recognize the senses as a source of pleasure, pain, and information 2. Use sensory details in dramatic activities 3. Recognize and name major emotions 4. Recognize and reflect emotions described in stories and portrayed in dramatic activities 5. Use emotional expression in dramatic activities 6. Respond to changes in sensory and emotional aspects of dramatic activities	1. Demonstrate sense memory in pantomime activities 2. Demonstrate sensory and emotional recall in reenacting an experience 3. Develop scenes with imaginary objects giving attention to sense memory and emotional recall 4. Demonstrate awareness of imaginary environments in dramatic activities 5. Apply sense memory and emotional recall in evaluating dramatic activities and theatre experiences	1. Recognize point-of-view as a physical, psychological, and cultural position 2. Recognize emotional state as it affects perceptions 3. Demonstrate in dramatic action how emotional attitude contributes to characterization 4. Demonstrate empathy in reaction to a variety of people

EXPECTANCIES FOR

SENSORY AND EMOTIONAL PERCEPTION

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Interpret subtleties of sensory perception and emotional states	Develop and use a range of emotional expression to portray complex characters	Incorporate sensory and emotional experiences into theatrical design	Produce theatre with attention to sensory and emotional detail in content and form	OBJECTIVES
1. Recognize that subtle emotional expressions convey meaning 2. Recognize the relationship between cultural and social attitude and emotional reaction to an event 3. Recognize relationships between plot resolution and character transformation 4. Demonstrate sensitivity to relationship between properties and characterization 5. Demonstrate sensitivity to audience response	1. Perceive and interpret the subtext of a play 2. Demonstrate ability to draw on personal sensory and emotional recall when creating a character 3. Demonstrate ability to maintain control when using emotional recall for characterization 4. Experiment with characterizations that present a variety of emotional demands 5. Recognize and use shades of emotional expression 6. Demonstrate sensitivity to the perceptions and characterizations of other actors when developing a character 7. Adjust performances based on audience response	1. Study a play for sensory and emotional qualities that might be expressed in staging 2. Use personal repertoire of sense memory and emotional recall to create aesthetic theatre design 3. Discover ways to suggest season, time, and period through setting, properties, lighting, and costume 4. Explore methods of expressing mood through stagecraft 5. Recognize necessity of interactive relationship between the perceptions of the director, actors, and technical designers	1. Study a script with attention to sensory and emotional potential in both content and form 2. Demonstrate awareness of aspects of season, time, period, mood, culture, character qualities, and theme 3. Collaborate on a unified aesthetic perception of a theatre production 4. Exchange ideas with others, listening and responding sensitively 5. Demonstrate, in the pressure of production, consideration of others' perceptions and emotional states 6. Use insight and sensitivity in creating a unified theatre production	EXPECTANCIES

EXPECTANCIES FOR

IMAGINATION

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Express images through dramatic play and storytelling	React to imaginary objects, environments, and perceptions	Use imagination in playmaking	Use dramatic action to communicate and transform mental images
EXPECTANCIES	1. Store images in the memory 2. Use concrete objects to represent other objects in dramatic play 3. Imitate roles and experiences during dramatic play 4. Begin to develop empathy by assuming a variety of familiar roles 5. Respond to imagery initiated by others	1. Recreate images from memory and extend them into dramatic activities 2. Communicate images through action, sound, and language 3. Use imaginary objects in dramatic activities 4. Communicate specific images individually and in groups 5. Impersonate behavior patterns of others in dramatic activities 6. React spontaneously to imaginary objects, environments, sounds, smells, and tastes	1. Recall and reflect upon past experiences 2. Develop improvised dramas based on personal experiences 3. Reenact a scene or story changing it in some way 4. Interact cooperatively with others, accepting and using their imagery 5. Imagine thoughts of a character in improvised drama 6. Internalize the emotions and experiences of another while maintaining own identity	1. Use memories of past experiences in enacting improvised or written scenes 2. Use pantomime to manipulate imaginary objects 3. Explore character transformations 4. React spontaneously to the unexpected in improvisation 5. Play off the ideas of others in improvisation 6. Develop trust in one's intuition through spontaneous dramatic interaction

EXPECTANCIES FOR

IMAGINATION

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Use imagination to form and express thought, feeling, and character	Use imagination in character development	Use imagination in designing and implementing technical theatre	Use imagination in collaboration with others to produce and evaluate theatre	OBJECTIVES
1. Continue to store and use images of past experiences while enacting and reflecting upon dramatic scenes and improvisations 2. Record images and impressions in writing 3. Respond to imaginary stimuli with appropriate action and voice 4. Practice object and character transformation 5. Understand thought, feeling, and character through the imaginative expression of group scenes and improvisations 6. Offer and accept novel ideas	1. Incorporate imaginary thought process in characterization 2. Retrieve personal memories and apply to the process of characterization 3. Adapt observations to imagined circumstances 4. Use images to lead from action to belief to feeling 5. Use visual and kinesthetic imagery to physicalize a character 6. Use aural imagery to create voice quality 7. Use symbolic movements and gesture to communicate subtext	1. Retrieve personal memories and apply to shaping a theatrical environment 2. Adapt observable structures to imagined settings 3. Combine images and experiment with them in the design process 4. Use images to lead from conceptualization to actualization of technical elements 5. Coordinate images with others to create a unified design concept	1. Share personal memories and images and apply to theatre production 2. Share images to lead from text to performance 3. Use images to lead from text to technical realization 4. Coordinate images with others to create a unified production concept 5. Experience the excitement of sharing explicit images with an audience 6. Share alternative ideas for theatre production that grow out of evaluation	EXPECTANCIES

EXPECTANCIES FOR

MOVEMENT

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
OBJECTIVES	Use movement for creative expression	Use movement to explore thought, feeling, and roles	Use movement to express thought, feeling, and character	Identify and use movement techniques to express character
EXPECTANCIES	1. Practice physical warmups to develop relaxation, body coordination, and flexibility 2. Imitate a variety of non-locomotor movements 3. Move freely through space, resonding to verbal and sound signals to change direction, level, shape, size, and speed 4. Respond in movement to a variety of images provided by sounds, music, poetry, story, and pictures	1. Develop body control in following directions 2. Identify and move independently different parts of the body 3. Develop control and ease in executing a wide range of locomotor and non-locomotor movements 4. Demonstrate the use of imaginary objects in pantomime 5. Communicate the occupation or activity of a character through movement 6. Perform an action that has a beginning, middle, and end	1. Develop accuracy in handling imaginary objects 2. Execute clear and detailed pantomime 3. Recognize the importance of nonverbal communication in encoding and decoding messages 4. Translate sensory images into movement 5. React to aspects of the imaginary environment through movement	1. Convey a relationship or emotional response to imaginary objects through action and facial expression 2. Use movement to communicate age and physical condition of characters 3. Use movement to communicate attitudes, feelings, and moods of characters

EXPECTANCIES FOR

MOVEMENT

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Apply movement techniques for characterization in improvised and scripted activities	Synthesize movement techniques to create character	Consider the aesthetic and practical requirements of movement in design	Recognize and use movement as an integral element of theatre production	OBJECTIVES
1. Practice physical warmups to develop relaxation, body coordination, flexibity and centering 2. Analyze texts and select physical attributes and movement qualities of characters 3. Use set and hand props to motivate character movement 4. Demonstrate understanding of space, time, and energy concepts in group improvisation	1. Develop and execute a routine of warmup exercises in preparation for performance 2. Analyze text for historical, environmental, physical, and emotional basis for character movement 3. Develop the movement qualities and patterns for a specific character 4. Execute stage business appropriate to character and given circumstances 5. Explore posture, movement, and dance of different historical periods	1. Recognize movement needs of performers in designing floor plans, costumes, and props 2. Recognize available storage space and scene shift demands in designing settings 3. Recognize that visible scene changes contribute to the movement qualities of a production Recognize that movement is suggested by changes in lighting	1. Analyze text for historical, environmental, physical, and emotional basis for character movement 2. Select and perfect through rehearsal the movements of characters 3. Make use of energy and space concepts in ensemble work 4. Contribute to the stage composition and orchestration of action established by the director 5. Use movement qualities in designing and executing changes in scenery and lighting	EXPECTANCIES

EXPECTANCIES FOR

LANGUAGE

OBJECTIVES	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
	Use language for personal exploration and social interaction	Use language to enact and comment on personal experience	Use language to discover relationships with others through social interaction	Use language to present / represent the self in relation to others
EXPECTANCIES	1. Listen and speak with concentration 2. Imitate voices and language of others in dramatic play 3. Give sound and speech to inanimate objects and fantasy characters 4. Use monologue and dialogue 5. Incorporate others in dramatic activities and interact with them	1. Take turns as speaker and listener 2. Imitate vocal tone, posture, and gesture of others in dramatic activities 3. Describe personal experiences in detail 4. Contribute verbally to the planning of dramatic activities 5. Interact with others in a variety of roles	1. Interact spontaneously and flexibly with others in discussion and enactment 2. Make inferences about the physical and emotional states of others 3. Experience and express empathy for a variety of people and human conditions 4. Use and understand spoken language appropriate to the context of a group improvised scene 5. Make inferences about characters by type of language used 6. Develop ability to evoke word images and think metaphorically and by association	1. Extemporize dialogue with others 2. Experiment with word selection and linguistic registers (formal to informal) 3. Link verbal and non-verbal aspects of communication to the motives of the role 4. Use language to describe divergent and metaphoric thoughts 5. Evaluate dramatic activities according to selected criteria

EXPECTANCIES FOR

LANGUAGE

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Express meaning and character through language	Use language to reveal and communicate text and subtext	Communicate understanding of technical theatre through language	Use language to communicate with theatre participants and audience members	OBJECTIVES
1. Explore how language affects perception and thought 2. Incorporate the point of view, attitudes, and ideas of others into a personal frame of reference 3. Discover the connotative and denotative meanings of language in the dramatic text 4. Extemporize dialogue governed by setting, situation, and character in improvisations 5. Express abstract ideas and concepts about theatre in a clear and coherent manner	1. Use interpolation and extrapolation in the reading, analysis, and interpretation of dramatic texts 2. Discover the importance of rhythm of language in creating character, communicating ideas, and establishing tempo 3. Recognize language as an instrument of logical reasoning and symbolic representation of experience (sensory, social, and environmental) 4. Develop skill in the use of linguistic and paralinguistic aspects of language (e.g., vocal tone, timing, stress)	1. Use the language of technical theatre correctly during crews, rehearsal, and performances 2. Use language to stimulate interest and to convey information clearly in publicity posters, press releases, and program notes	1. Employ language as an instrument of logical reasoning and symbolic representation of experience in communicating with company members 2. Use interpolation and extrapolation in the reading, analysis, and interpretation of dramatic texts 3. Use the rhythm of language in characterization and the establishment of tempo in theatre production 4. Use the linguistic and paralinguistic aspects of language (e.g., vocal tone, timing, stress) in characterization 5. Extemporize dialogue appropriate to setting, situation, and character if necessary to accommodate unexpected events (e.g., missed cues, technical problems)	EXPECTANCIES

EXPECTANCIES FOR

VOICE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Use voice as a means of self-expression	Use voice to explore thought, feeling, and role in dramatic activities	Use voice for conscious communication of thought, feeling, and character	Identify and use vocal techniques to express a variety of characterizations
EXPECTANCIES	1. Demonstrate a sensory awareness of various sounds including vocalization 2. Imitate sounds and sound combinations as a means of self-expression 3. Discriminate among and imitate sounds of animals, machines, and nature 4. Begin to use language sounds to express mood, feeling, and emotion in dramatic play	1. Demonstrate increased use of language sounds to express mood, feeling, and emotion 2. Demonstrate vocal flexibility and variety in spontaneous dialogue 3. Demonstrate clear articulation and correct pronunciation in conversation and dramatic activities 4. Select volume appropriate to setting and occasion 5. Experiment with voice and sound in communicating a role during dramatic activities	1. Explore breath control and new ways of making sounds 2. Speak clearly and expressively through appropriate articulation, pronunciation, volume, rate, intonation, and oral phrasing 3. Use variation in pitch, stress, and tempo to convey mood and characterization 4. Demonstrate conscious imitation of voice and speech patterns to create character	1. Demonstrate verbal adaptability and vocal expressiveness in the development of a variety of characterizations 2. Deliver memorized lines and / or read aloud from a script with clarity, volume, and vocal variety 3. Identify vocal qualities, mannerisms, patterns of misarticulation, and habitual inflection problems 4. Become aware of what comprises the voice mechanism 5. Become aware that vocal training is related to relaxation, breathing, and body posture 6. Recognize and deal with "break in voice" and attendant voice self-consciousness

EXPECTANCIES FOR

VOICE

LEVEL V	**LEVEL VI** (specialized)			
	acting	**technical theatre**	**theatre production**	
Apply vocal techniques for characterization in improvised and scripted activities	Synthesize vocal techniques to create characters	Design sound to clarify and enhance vocal expression of performers	Apply vocal techniques to create characters in theatre productions	OBJECTIVES
1. Distinguish between voice used in life situations and voice used in performance situations (stage diction) 2. Use facial expression, body position, and gesture to enhance vocal interpretation of character 3. Become aware that vocal expression is influenced by culture, regional dialect, peer group pressure, technological change, and public example	1. Speak clearly and expressively through appropriate articulation, pronunciation, volume/stress, rate/pause, pitch/inflection, and intonation both as a student and as a character 2. Demonstrate familiarity with and ability to use selected foreign dialects and American regionalisms 3. Evaluate personal vocal strengths and weaknesses and develop a systematic program for maintenance and improvement 4. Convey complex mood and characterization through expressive use of voice	1. Consider accoustical potential and problems of available performance spaces 2. Assess needs of performers for vocal amplification	1. Use understanding of vocal mechanism to project voice audibly, clearly, and without strain in various performance settings 2. Use a blend of vocal and physical expressions to project character interpretation 3. Interrelate vocal skills with other actors as a means of achieving ensemble performance	EXPECTANCIES

EXPECTANCIES FOR

DISCIPLINE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
OBJECTIVES	Demonstrate responsible behavior in dramatic play	Demonstrate responsible behavior in dramatic activities	Demonstrate social discipline in dramatic activities	Demonstrate social discipline in dramatic activities
EXPECTANCIES	1. Demonstrate appropriate attention-getting behavior 2. Participate cooperatively 3. Demonstrate respect for others' possessions 4. Demonstrate respect for others' space 5. Demonstrate respect for others' need for attention	1. Attend and respond to directions 2. Demonstrate ability to concentrate in dramatic activities 3. Demonstrate patience with others' ideas 4. Respect others' feelings 5. Complete projects 6. Restore order to workspace	1. Contribute to the solving of problems 2. Contribute positive criticism of ideas and performances 3. Suggest ways of resolving conflicts 4. Demonstrate respect for group decisions affecting resolution of problems 5. Volunteer for many and varied activities 6. Consider expressions of aesthetic judgments contrary to one's own	1. Demonstrate the ability to lead and follow 2. Contribute ideas in appropriate ways 3. Modify plans on the basis of constructive criticism 4. Share the focus of attention with others 5. Produce work on time 6. Demonstrate integrity in personal work

EXPECTANCIES FOR

DISCIPLINE

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Develop and apply artistic discipline	Apply artistic discipline in collaboration with others	Apply artistic discipline in collaboration with others	Apply artistic discipline in collaboration with others	OBJECTIVES
1. Prepare beforehand 2. Contribute to group effort 3. Refrain from behavior that detracts from group effort 4. Respect the working methods of others 5. Accept final directorial decisions 6. Discover the importance of honoring personal commitments, being punctual, and meeting deadlines	1. Rehearse alone and with others without supervision 2. Maintain artistic energy in rehearsal and performance 3. Explore the idea that theatre, like all the arts, requires the discipline of craft 4. Explore the idea that the development of artistic and social discipline leads to creative and performing freedom 5. Perform in accordance with established theatre safety regulations	1. Discover through cooperative projects that theatrical experience, like other collaborative activities, requires respect for, sensitivity to, and cooperation with others 2. Respond appropriately to technical crew heads 3. Perform tasks in accordance with established safety regulations 4. Perform assigned tasks in accordance with deadlines	1. Know and use established rehearsal procedures and theatre etiquette 2. Discover through collaborative activity that professional etiquette protects all concerned 3. Discover through collaborative activity that the development of artistic and social discipline permits trust among collaborators and for audiences 4. Discover through collaborative activity that the development of artistic and social discipline leads to quality of expression 5. Support others in their artistic efforts and contributions 6. Meet deadlines for the planning, preparation, and presentation of a theatre production 7. Maintain the integrity of individual and group performance	EXPECTANCIES

EXPECTANCIES FOR

SELF-CONCEPT

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
OBJECTIVES	Develop self-awareness and confidence in dramatic play	Act and interact in dramatic activities with full involvement	Discover self as effective in imagining, interacting, and reflecting in dramatic activities	Acknowledge similarities with and differences from others in dramatic activities
EXPECTANCIES	1. Willingly participate in dramatic experiences 2. Interact with others, listening and responding 3. Listen to and use ideas of others in dramatic play 4. Show pride in achievement of goals in dramatic play 5. Discover self as expressive, physically and vocally	1. Enter dramatic activities willingly, taking a variety of roles 2. Express ideas and feelings in dramatic activities 3. Recognize and accept differences of opinion 4. Begin to see differences between the self and the role being played 5. Express a sense of humor 6. Demonstrate acceptance of role and feeling of accomplishment in dramatic activites	1. Initiate imagery and incorporate the imagery of others in dramatic activities 2. React to feelings of self and others in dramatic activities 3. Take risks in dramatic activities 4. Set standards for self in dramatic activities 5. Confidently express personal attitudes, values, and belief systems as part of participation in dramatic activities	1. Expand role repertoire through dramatic activities in order to clarify personal identity 2. Distinguish between the student playing a role and the role being played 3. Use dramatic activites to seek physical, social, and emotional identity 4. Accept physical and emotional changes as they affect participation in dramatic activities 5. Test and question personal attitudes, values, and belief systems while participating in dramatic activities

EXPECTANCIES FOR

SELF-CONCEPT

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Improve understanding of self and others by expanding role repertoire	Develop objectivity in appraising personal abilities and creative endeavors	Develop objectivity in assessing skills and abilities in design and construction	Develop ease and objectivity as a participant in theatre productions	OBJECTIVES
1. Recognize and empathize with a wide range of characters 2. Be aware of the processes by which roles and responsibilities are assigned in theatre productions 3. Use the tendency to daydream as a source of creativity and validation of the self 4. Use theatre heritage and theatre experiences as a means to evaluate philosophical, ethical, and religious concerns	1. Be aware that physical appearance is an important aspect of character, and that perception of beauty and ugliness differ and may be changed by action or context 2. Develop a realistic concept of personal character range 3. Accept the results of competition that may arise during the auditioning for roles in a play 4. Listen to and support fellow actors 5. Enjoy audience response and use it to guide and improve performance	1. Recognize special abilities and limitations of skill or physical strength in technical work 2. Accept results of competition that may arise during assignment of technical responsibilities 3. Willingly correct or change work to suit the agreed upon design 4. Find satisfaction in collaboration on technical theatre projects	1. Recognize one's contribution to a production as valuable 2. Objectively evaluate the response of others to personal contributions 3. Graciously accept applause, praise, and constructive criticism and use the information to improve work 4. Enjoy collaboration in a theatre production 5. Set personal and group goals and strive to meet them	EXPECTANCIES

GOAL

CREATE THEATRE THROUGH ARTISTIC COLLABORATION

SKILLS, ATTITUDES, UNDERSTANDINGS

- INTERPERSONAL SKILLS / ENSEMBLE
- PROBLEM SOLVING
- IMPROVISATION
- CHARACTERIZATION
- PLAYMAKING / PLAYWRITING
- DIRECTING
- TECHNICAL ELEMENTS
- THEATRE MANAGEMENT

Initially, individuals engage in dramatic play as a way of creatively exploring their environment. Theatrical expression, however, is more structured and requires close collaboration. Theatrical activity is the result of many people cooperating with purpose, pride, and integrity.

To succeed in theatrical expression, students must develop interpersonal and problem-solving skills that facilitate ensemble effort. Patience, tolerance, tact, delayed gratification, and mutual endeavor are paramount, as is the ability to identify issues, ask higher level questions, form and test hypotheses, and apply conclusions.

Specific aspects of theatrical activity students explore include improvisation, in which they learn to work intuitively within a disciplined framework; characterization, in which they analyze, interpret, and experiment with ways of communicating motivation and behavior; playmaking and playwriting; and theatre production, including directing, theatre elements, design, technical operation, and theatre management.

GOAL: **CREATE THEATRE THROUGH ARTISTIC COLLABORATION**

OBJECTIVES

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**
	THE LEARNER WILL:			
Interpersonal skills / Ensemble	Develop ability to join with and respond to others in dramatic activities	Cooperate and interact during dramatic activities	→	Balance personal needs with social responsibilities and requirements of the dramatic situation
Problem solving	Recognize that people in stories and life have problems	Explore the concept of problem and resolution in a dramatic context	Devise alternative resolutions to problems in a dramatic context	Explore consequences and implications of alternative resolutions to problems through enactment
Improvisation	Participate in dramatic play	Participate in improvised dramatic activities	Develop skill in improvising action and dialogue	→
Characterization	Assume roles through imitation	Explore a variety of roles in life and fantasy situations	Explore a variety of characters in life and fantasy situations	Incorporate physical, emotional, and social dimensions of characters in scenes
Playmaking / Playwriting	Imitate life experiences and imaginary scenes in dramatic play	Apply observations of life and story elements in dramatic activities	Participate in playmaking focusing on the development and resolution of dramatic problems	Write scenes in playscript format based upon problem-solving improvisations
Directing				Recognize the role and responsibilities of the director
Technical elements	Recognize selected aspects of the environment during dramatic play	Recognize technical theatre elements used in dramatic activities	Explore the effect of selected elements of technical theatre in dramatic activities	Select elements of technical theatre to enhance dramatic situations
Theatre management				

GOAL: **CREATE THEATRE THROUGH ARTISTIC COLLABORATION**

OBJECTIVES

LEVEL V	**LEVEL VI**			*Skills, Attitudes, Understandings*
Grades 9-12	**Grades 9-12 specialized:**			
general	**acting**	**technical theatre**	**theatre production**	
Become aware of the need for ensemble in theatre	Strive for ensemble in rehearsal and performance	Strive for ensemble in technical production	Strive for ensemble in theatre production	**Interpersonal skills / Ensemble**
Explore resolutions to dramatic problems and evaluate consequences and implications	Explore acting as creative problem solving	Explore technical theatre as creative problem solving	Explore theatre production as creative problem solving	**Problem solving**
Use improvisation for scripted and unscripted material	Use improvisation in creating a character	Use improvisation in devising technical theatre	Use improvisation in producing theatre	**Improvisation**
Develop skills of analysis and spontaneity in creating characters	Create characters using presentational and representational styles	Use technical theatre to enhance characterization	Create multidimensional characters in theatre production	**Characterization**
Write and perform scenes / short plays integrating content and form	Collaborate in the development of original dramatic pieces	Contribute to original dramatic pieces by providing technical support	Collaborate in writing and producing original scripts	**Playmaking / Playwriting**
Understand the role and responsibilities of the director	Comprehend and respond to the directing process	→	Respond to and / or use the directing process	**Directing**
Recognize the contributions of technical elements in creating theatrical effects	Understand and respond to elements of technical theatre as they affect the actor	Understand and use processes, techniques, and materials of technical theatre	Collaborate in creating and executing technical elements for theatre production	**Technical elements**
Recognize the functions of management in theatre production	Understand the relationship of management to acting	Understand the relationship of management to design and technical functions	Perform management functions for theatre production	**Theatre management**

EXPECTANCIES FOR

INTERPERSONAL SKILLS / ENSEMBLE

OBJECTIVES	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
	Develop ability to join with and respond to others in dramatic activities	Cooperate and interact during dramatic activities	Cooperate and interact during dramatic activities	Balance personal needs with social responsibilities and requirements of the dramatic situation
EXPECTANCIES	1. Interact with others in dramatic activities 2. Demonstrate understanding of oral messages received 3. Share thoughts and feelings through conversations with others 4. Recognize other's needs different from one's own 5. Begin to develop empathy by assuming a variety of familiar roles 6. Enact a variety of role behaviors and feelings 7. Practice coordination through unison action and song	1. Experience both leader and follower roles in dramatic activities 2. Gain attention in socially acceptable ways 3. Share thoughts and feelings with others while planning dramatic activities 4. Cooperate in fulfilling personal needs and the needs of others in dramatic activities 5. Respond with empathy when others are experiencing strong emotions 6. Develop concept of group identity in various life roles and dramatic situations 7. Practice unison actions, choral speech, and song	1. Voluntarily assume leadership roles in dramatic activities 2. Demonstrate willingness to assume follower role 3. Accept group decisions in dramatic activities 4. Interact freely in conversations, class discussions, and dramatic activities 5. Demonstrate awareness of the need to deal with conflict and competition 6. Share perceptions of self with others during dramatic activities 7. Practice unison actions, choral speech, music, and dance	1. Become aware of the need for cooperation, sharing of responsibility, and unity in theatre activities 2. Accept group decisions and constructive criticism 3. Experience cross-cultural and cross-generational patterns of interaction 4. Constructively deal with conflict and competition as self and as characters in dramatic activities 5. Freely express and attempt to deal with personal emotions 6. Explore group dynamics through dramatic activities 7. Develop coordination through unison or choral work

EXPECTANCIES FOR

INTERPERSONAL SKILLS / ENSEMBLE

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Become aware of the need for ensemble in theatre	Strive for ensemble in rehearsal and performance	Strive for ensemble in technical production	Strive for ensemble in theatre production	OBJECTIVES
1. Discover the interdependence of performing and technical elements in theatre productions 2. Accept and apply director's rehearsal notes 3. Explore interpersonal relationships among characters in dramatic literature through acting exercises and scenes 4. Identify and resolve conflict situations effectively 5. Recognize emotions in group collaboration and deal with them effectively 6. Develop the ability to coordinate in group scenes, speech choruses, and movement sequences	1. Recognize that trust affects actor communication 2. Accept and adjust to the creative ideas of other theatre participants 3. Demonstrate skills in human interaction as actor and as a character in dramatic situations 4. Identify and resolve conflicts with other actors and conflicts between one's personal identity and the character portrayed 5. Examine and manage personal emotions both as actor and as a character in dramatic situations 6. Develop sensitivity to others in space, movement, timing, vocal qualities, and emotion 7. Develop sensitivity to audience response and adjust accordingly	1. Recognize the importance of dependability and trust in realizing the technical elements of a production 2. Accept and adjust to the creative ideas of other theatre participants 3. Express ideas and opinions during the planning and construction of technical elements 4. Identify and resolve conflict situations effectively during crew sessions 5. Examine and manage personal emotions during technical theatre work 6. Develop sensitivity to other technicians and performers in order to coordinate construction and running crews	1. Contribute to the unification of a theatre company by accepting personal responsibility and trusting others to do the same 2. Accept and adjust to the creative ideas of others so that individual creativity is assimilated into cooperative group effort 3. Express ideas and opinions concerning the planning, preparation, performance, and evaluation of theatre activities 4. Apply rehearsal and theatre etiquette in resolving conflict situations 5. Collaborate with sensitivity to all theatrical elements to create a unified production	EXPECTANCIES

EXPECTANCIES FOR

PROBLEM SOLVING

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
OBJECTIVES	Recognize that people in stories and life have problems	Explore the concept of problem and resolution in a dramatic context	Devise alternative resolutions to problems in a dramatic context	Explore consequences and implications of alternative resolutions to problems through enactment
EXPECTANCIES	1. Recognize simple problems of characters in stories and situations 2. Identify how characters attempt to solve / resolve problems in stories and situations 3. Enact real life and fantasy problem situations and resolutions 4. Recognize that people in stories and life have problems that can be solved	1. Identify problems and resolutions in stories and situations 2. Identify or imagine the cause(s) of problems in real life or fantasy situations 3. Interact with others in enacting real life or fantasy problems and resolutions 4. Reflect on the consequences of character's decisions and actions 5. Relate dramatic problems to one's own life	1. State or restate problems of stories and situations 2. Analyze problems considering cause and effect 3. Use improvisation in group problem solving 4. Invent and dramatize alternative resolutions to dramatic problems	1. Enact the consequences of a character's or group's decisions 2. Dramatize consequences of alternative solutions to dramatic problems 3. Explore implications of actions and decisions of fictional characters 4. Invent logical and believeable alternative solutions to fictional or real-life problems through enactment

EXPECTANCIES FOR

PROBLEM SOLVING

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Explore resolutions to dramatic problems and evaluate consequences and implications	Explore acting as creative problem solving	Explore technical theatre as creative problem solving	Explore theatre production as creative problem solving	OBJECTIVES
1. Solve dramatic problems through improvisation 2. Develop intuitive, analytical, and reflective methods of problem solving for practical and artistic problems 3. Compare problems and resolutions in dramatic literature and life 4. Explore a variety of solutions to practical problems in play production 5. Develop attitudes, methods, and evaluation criteria to use with classroom drama and production work in order to deal with problems as they arise	1. Explore ways of incorporating personal resources into character development 2. Study real people and fictional characters to solve problems of characterization 3. Consider the dramatic problem in the text in light of character perceptions and motivations 4. Compare dramatic problems to problems in real life to inform decisions for both 5. Perform in a variety of modes and settings before a variety of audiences (e.g., peers, children, senior adults) 6. Evaluate the consequences of decisions made and actions taken in the characterization process 7. Compare various approaches to solving acting problems	1. Research in the text, literature, art, and technical books to solve technical problems 2. Devise precise plans to solve design and construction problems 3. Explore alternative approaches to design and realization of technical problems 4. Design and execute technical elements for a variety of modes (e.g., stage, television) and settings (e.g., arena, proscenium, found space) 5. Evaluate the consequences of decisions made and actions taken in the design and construction process 6. Compare various solutions to design and technical problems	1. Identify and research problems related to the text and the production 2. Identify personal resources and offer them to help solve production problems 3. Use skills of listening, observing, researching, coordinating, evaluating, initiating, inventing, constructing, and acting to solve production problems 4. Make production adjustments for improvement on the basis of relevant criticism 5. Evaluate the consequences of decisions made and actions taken in the theatre prodution process 6. Compare various problem-solving approaches to the same script employed by other production companies	EXPECTANCIES

EXPECTANCIES FOR

IMPROVISATION

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Participate in dramatic play	Participate in improvised dramatic activities	Develop skill in improvising action and dialogue	Develop skill in improvising action and dialogue
EXPECTANCIES	1. Respond spontaneously to stimuli such as narrative, music, and lights 2. Imitate persons, animals, and objects 3. Demonstrate transformation of objects, self, and others 4. Explore feeling in dramatic play 5. Explore and establish environments in dramatic play	1. Improvise action and dialogue in group scenes 2. Demonstrate a variety of ways to play an idea 3. Improvise scenes from stories and life experiences using beginning, middle, and end 4. Build scenes in terms of who, what, and where 5. Listen and respond to others in dramatic activities	1. Improvise dialogue to communicate character 2. Improvise to interpret given circumstances 3. Choose solutions to problems by playing alternate endings 4. Build creative dramatization based on a story or life experience 5. Participate in a variety of theatre games 6. Respond to side coaching 7. Give and take focus in playing scenes	1. Demonstrate attitude changes and various viewpoints through role playing 2. Confront various personal behaviors through role playing and role reversal 3. Participate in a series of group transformations 4. Apply performance techniques in improvisationally created group theatre scenes

EXPECTANCIES FOR

IMPROVISATION

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Use improvisation for scripted and unscripted material	Use improvisation in creating a character	Use improvisation in devising technical theatre	Use improvisation in producing theatre	OBJECTIVES
1. Use improvisation and theatre games as an approach to interpreting scripted material 2. Improvise within a defined style, applying knowledge of body position, vocal clarity, and subtext 3. Take risks in improvisation 4. Apply performance techniques in an improvisationally created group theatre production	1. Use improvisation as a method of problem solving for characterization 2. Explore subtext through improvisation 3. Sustain character in improvisation 4. Maintain spontaneity in performance 5. Demonstrate knowledge and control of improvisational techniques in an unscripted performance based on suggestions from the audience	1. Use improvisation as a method of problem solving in technical theatre 2. Improvise changes in scenery, lighting, and sound during the course of an unscripted performance 3. Adapt technical elements to accommodate unexpected events during a production	1. Apply improvisational techniques in rehearsal 2. Demonstrate understanding of subtext through improvisation 3. Adapt to unexpected events during a production 4. Use improvisation to write and develop an original group theatre production 5. Participate as an actor or technician in an unscripted improvisational performance incorporating suggestions from the audience	EXPECTANCIES

EXPECTANCIES FOR

CHARACTERIZATION

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Assume roles through imitation	Explore a variety of roles in life and fantasy situations	Explore a variety of characters in life and fantasy situations	Incorporate physical, emotional, and social dimensions of characters in scenes
EXPECTANCIES	1. Try out a variety of roles in dramatic play 2. Respond with sounds and actions to songs, finger games, and stories 3. Use scarves and costumes to suggest roles 4. Imitate the movement of people, animals, and objects of different sizes, shapes, and movement qualities	1. Differentiate through sounds and movement a variety of animals and people 2. Express occupational roles through movement 3. Use costume and props to express characters in stories 4. Translate verbal images of abstract and fantasy characters into physical action and sound 5. Explore feelings and temperament as a part of characterization	1. Observe and develop skill in portraying physical attributes of characters 2. Explore attitudes and values as part of characterization 3. Explore relationships between and among characters 4. Use language appropriate for given characters	1. Communicate physical appearance and social role of characters 2. Respond to imagined environments and given situations in character 3. Determine the objective of a character in a given scene 4. Improvise language and action appropriate to situation and characters' objectives 5. Analyze a character's motivation for action 6. Begin to create three-dimensional characters 7. Develop and sustain a character's relationship with others

EXPECTANCIES FOR

CHARACTERIZATION

LEVEL V	LEVEL VI (specialized)			
	acting	**technical theatre**	**theatre production**	
Develop skills of analysis and spontaneity in creating characters	Create characters using presentational and representational styles	Use technical theatre to enhance characterization	Create multidimensional characters in theatre production	OBJECTIVES
1. Analyze text for the physical, social, and psychological dimensions of characters 2. Determine a character's function and relationships with others in a script 3. Determine main and immediate objectives, actions, and obstacles of a given character 4. Explore a character's wants and needs through observation 5. Use observation and emotional memory in creating character 6. Interpret dialogue using the appropriate vocal qualities and techniques 7. Discover audition skills needed for various methods of auditioning 8. Accept and apply director's rehearsal notes	1. Interpret a character using appropriate physical and vocal qualities 2. Explore a character's qualities through improvisation 3. Use costumes, props, and scenery to reinforce characterization 4. Recognize relationship between stage configuration, script requirements, and acting styles in different historical periods 5. Identify and perform in selected historical styles of theatre 6. Become aware of various theories and methods of acting 7. Create characters in at least two different acting styles	1. Analyze text for the physical, social, and psychological dimensions of characters as a basis for design 2. Design and / or create scenery, costumes, and props appropriate to given characters	1. Use appropriate audition skills and procedures 2. Analyze text for all information and clues relevant to creating a multidimensional characterization 3. Interpret characters using appropriate physical and vocal qualities, costumes, and properties to enhance characterization 4. Build relationships between and among characters that lead to a seemingly inevitable resolution 5. Perform in a variety of modes, styles, and settings before a variety of audiences	EXPECTANCIES

EXPECTANCIES FOR

PLAYMAKING / PLAYWRITING

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
OBJECTIVES	Imitate life experiences and imaginary scenes in dramatic play	Apply observations of life and story elements in dramatic activities	Participate in playmaking focusing on the development and resolution of dramatic problems	Write scenes in playscript format based upon problem-solving improvisations
EXPECTANCIES	1. Participate in unstructured and structured dramatic exploration 2. Create brief stories; tell and enact them 3. Demonstrate observations of people, places, and things 4. Use imagination in role portrayal	1. Use story as a basis for improvisational playmaking activity 2. Apply concepts of beginning and ending to stories and story dramatization 3. Dramatize scenes observed in familiar places and during special events 4. Dramatize a variety of conflicts between people in various relationships	1. Identify logical connection of events in plots and enact cause and effect 2. Predict the probable resolution of a plot 3. Suggest alternative courses of action and predict results 4. Distinguish differences among characters, actors, and public figures in live theatre and television	1. Recognize unique formal characteristics of the dramatic script 2. Write and perform dialogue which imitates real conversation 3. Convert material from the narrative mode to the dramatic mode 4. Write and perform dialogue which reveals character motivation 5. Write and perform a scene in which dialogue is used to advance action 6. Write and perform a scene in which dialogue is used to provide exposition

EXPECTANCIES FOR

PLAYMAKING / PLAYWRITING

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Write and perform scenes / short plays integrating content and form	Collaborate in the development of original dramatic pieces	Contribute to original dramatic pieces by providing technical support	Collaborate in writing and producing original scripts	OBJECTIVES
1. Understand the role of the playwright as a collaborating artist with the director, actors, and designers 2. Analyze a variety of well-written plays for form and content 3. Recognize how the different conventions of theatre, film, and television are evidenced in scripts 4. Write, perform, and evaluate plots for plays based on spin-offs from existing scripts, histories, myths, stories, news events, and life 5. Collaborate in the development of original dramatic pieces and / or write and perform monologues, scenes, or short plays developing character, human interaction, conflict, and resolution 6. Develop, perform, and evaluate original scripts	1. Study plays, finding relationship between the personal qualities of characters and universal qualities of people 2. Explore use of metaphors, symbols, themes, and moods in scripts 3. Write and perform dialogue with attention to subtext 4. Collaborate in playwriting with attention to character motivation, dramatic problem, complication, crisis, climax, and resolution 5. Make explicit through acting the subtext of characterization without revealing too much of the mystery of the drama	1. Consider theatre design for a variety of styles and periods as described and implied in scripts 2. Participate in technical work with full knowledge of the script and design concepts 3. Evaluate the technical work of a production in regard to script demands 4. Contribute to original playwriting with design ideas and renditions 5. Participate in production of original playscripts using technical aspects to express content and form	1. Explore a variety of problems and issues and improvise on them adding technical elements 2. Collaborate in researching issues and dramatic problems and improvise on them 3. Using a scenario or a story board, outline and improvise scenes 4. Develop characters through movement exploration and dialogue 5. Write and produce an original script, making decisions about setting, plot, characters, complication, climax, and resolution 6. Analyze a production's realization of the form and content of a script	EXPECTANCIES

EXPECTANCIES FOR

DIRECTING

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
				Recognize the role and responsibilities of the director
EXPECTANCIES				1. Recognize ways in which the production of a play benefits under the direction of one person 2. Recognize the director is responsible for composition and movement 3. Recognize the role of the director as a collaborating artist with the playwright, actors, and designers 4. Demonstrate the ability to cooperate with a director 5. Accept final decisions made by a director

EXPECTANCIES FOR

DIRECTING

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Understand the role and responsibilities of the director	Comprehend and respond to the directing process	Comprehend and respond to the directing process	Respond to and / or use the directing process	OBJECTIVES
1. Understand that interpersonal, psychological, and organizational expertise is necessary to directing 2. Understand the role of the director as a maker of creative choices 3. Understand the role of the director as unifying force 4. Recognize the director's responsibility to the script 5. Recognize the director's responsibility to the actors 6. Recognize the director's responsibility to designers and technicians 7. Recognize the director's responsiblity to the audience	1. Clarify through working relationships the creative choices that are the responsibility of the director as distinct from the creative choices that are the responsibility of the actor 2. Clarify through working relationships the creative choices that are the shared responsibility of the director and actor 3. Examine the relationship between director and actors by interviewing experienced theatrical directors and / or reading about directors in criticism, biography, commentary, and history 4. Demonstrate the ability to compromise honorably for the purpose of achieving a unified effect	1. Clarify through working relationships the creative choices that are the responsibility of the director as distinct from the creative choices that are the responsibility of the designers and technicians 2. Clarify through working relationships the creative choices that are the shared responsiblity of the director and designers and technicians 3. Explore how all aspects of a production are interpreted through the director's concept (vision) of a play 4. Demonstrate the ability to compromise honorably for the purpose of achieving a unified effect	1. Create a work of theatre in collaboration with other artists respecting the role of the director 2. Assist an experienced theatrical director 3. Develop and use appropriate audition procedures 4. Develop and apply rehearsal procedures 5. Research, conceptualize, organize, and direct a scene or play 6. Demonstrate knowledge of how a production should be maintained during performances 7. Direct scenes or plays of different styles from different historical periods and cultures	EXPECTANCIES

EXPECTANCIES FOR

TECHNICAL ELEMENTS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
OBJECTIVES	Recognize selected aspects of the environment during dramatic play	Recognize technical theatre elements used in dramatic activities	Explore the effect of selected elements of technical theatre in dramatic activities	Select elements of technical theatre to enhance dramatic situations
EXPECTANCIES	1. Distinguish between a playing space and an audience space 2. Become aware of the use of objects for specific purposes 3. Discover light, shade, and color in nature 4. Identify the source of environmental sounds 5. Become aware of different types of clothing 6. Become aware of facial features	1. Alter playing space to create suitable environments for dramatic activities 2. Assemble and use objects to represent other objects 3. Recognize how the intensity and color of light can create different environments 4. Recognize that a specific sound can be associated with different sources 5. Identify recognizable character types through costumes 6. Comprehend that makeup can change facial features	1. Use classroom furniture and materials as scenery 2. Adapt available materials to make simple properties 3. Alter available natural and artifical light sources to create appropriate environments for dramatic activities 4. Make sound effects for dramatic activities 5. Use available clothing and fabric to serve as costumes in dramatic activities 6. Use masks and / or minimal makeup to alter facial features	1. Select specific scenic elements to represent a visual environment 2. Select and use properties suitable to character and situation 3. Use available stage lighting instruments to focus attention and establish mood 4. Select and use sound effects and music to clarify plot and enhance mood 5. Select and use costumes suitable to character and situation 6. Select and use makeup to suggest character

EXPECTANCIES FOR

TECHNICAL ELEMENTS

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Recognize the contributions of technical elements in creating theatrical effects	Understand and respond to elements of technical theatre as they affect the actor	Understand and use processes, techniques, and materials of technical theatre	Collaborate in creating and executing technical elements for theatre production	OBJECTIVES
1. Identify the process of scenic design, construction, and operation in theatrical production 2. Identify the process of property design, construction, and acquisition in theatrical production 3. Identify the process of lighting design and operation in theatrical production 4. Identify the process of sound design and operation in theatrical production 5. Identify the process of costume design, construction, and acquisition in theatrical production 6. Identify the process of makeup design and application in theatrical production	1. Use scenery to convey the illusion of a character's environment 2. Use properties to reinforce character and convey emotion 3. Use a lighting design to maintain audience focus on a character 4. Use sound effects and music as character motivation 5. Use costumes to convey physical characteristics and psychological qualities of a character 6. Use makeup to convey physical characteristics and psychological qualities of a character	1. Design and construct scenery suitable to production concept 2. Design and construct stage and hand properties suitable to production concept 3. Design and execute a light plot suitable to production concept 4. Select and record sound effects and music suitable to production concept 5. Design and construct costumes that state character and accommodate actor needs 6. Design and apply straight, character, and special makeup 7. Comprehend the requirements of audience space, stage space, and technical support spaces in a theatre 8. Identify duties and responsibilities of crew heads and crews	1. Design, construct, and operate scenery 2. Locate / construct and organize properties 3. Design, mount, and control lighting 4. Select, record, and control sound / music 5. Assemble and alter or design and construct costumes 6. Design / apply makeup 7. Assume the duties and responsibilities of a crew head and/or crew member to stage plays in a variety of modes, styles, and spaces 8. Use theatre etiquette in crew work sessions and rehearsals 9. Meet deadlines for planning, preparation, and operation 10. Adapt technical needs to available space and equipment when touring a production	EXPECTANCIES

EXPECTANCIES FOR

THEATRE MANAGEMENT

OBJECTIVES	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
EXPECTANCIES				

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EXPECTANCIES FOR

THEATRE MANAGEMENT

LEVEL V	**LEVEL VI** (specialized)			
	acting	**technical theatre**	**theatre production**	
Recognize the functions of management in theatre production	Understand the relationship of management to acting	Understand the relationship of management to design and technical functions	Perform management functions for theatre production	**OBJECTIVES**
1. Recognize the hierarchy and delegation of responsibility in a theatre production company 2. Identify the process of design and construction of publicity materials in theatrical production 3. Identify the process of box office operations in theatrical production 4. Compare management procedures in professional, nonprofit, community, and various levels of educational theatre	1. Explore performers' relationship to management 2. Recognize the duties and responsibilities of the stage manager and the relationship with actors 3. Investigate the functions of theatre unions, agents, placement services, and contracts	1. Explore finances for producing and maintaining a production including use of a computer in budgeting 2. Explore public relations, poster and program production, ticket sales, and audience training 3. Explore box office procedures and house management including use of a computer 4. Perform an inventory of materials 5. Order and purchase materials needed for a particular technical theatre project 6. Investigate the functions of theatre unions, agents, placement services, and contracts	1. Participate in budget planning 2. Operate a box office 3. Participate in house management 4. Design and conduct a public relations campaign 5. Design and produce a poster and / or program 6. Serve as a stage manager	**EXPECTANCIES**

GOAL

RELATE THEATRE TO ITS SOCIAL CONTEXT

SKILLS, ATTITUDES, UNDERSTANDINGS

- THEATRE AND LIFE
- ROLES AND CAREERS
- THEATRE HERITAGE

Through the study of theatre, students learn to understand and to depict humans alone and in relation to others. Theatre activities expose students to a range of individual and social roles and to diverse points of view.

To better understand how theatre is created and to appreciate the multiple contributions that make it possible, students become familiar with the various responsibilities of theatre workers. Those considering ongoing work in amateur or professional theatre must develop an awareness of careers and opportunities.

Students' understanding and response to theatre is further enhanced as they learn that contemporary theatre has evolved from a rich heritage in which the concerns and values of previous societies are artistically reflected.

Theatre is an important and unique way of understanding our kinship with others -- past and present.

GOAL: **RELATE THEATRE TO ITS SOCIAL CONTEXT**

OBJECTIVES

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**
	THE LEARNER WILL:			
Theatre and life	Explore real and fantasy situations	→	Explore similarities and differences between life and theatre	Compare life and theatre
Roles and careers	Use role-playing to develop awareness of a variety of social roles	Use role-playing to develop awareness of a variety of social roles and occupations	Explore a variety of social roles and occupations including theatre and other arts	→
Theatre heritage		Develop awareness of multicultural concepts through dramatic activities	Explore historical and multicultural concepts through dramatic activities	Discover and explore motifs and themes in theatre

GOAL: RELATE THEATRE TO ITS SOCIAL CONTEXT

OBJECTIVES

LEVEL V	LEVEL VI			*Skills, Attitudes, Understandings*
Grades 9-12	**Grades 9-12 specialized:**			
general	**acting**	**technical theatre**	**theatre production**	
Reflect upon personal and universal meanings in theatre	Use life to understand theatre and theatre to understand life	→	→	**Theatre and life**
Explore in depth selected occupations in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre	→	→	**Roles and careers**
Explore theatre history through dramatic literature	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems	→	→	**Theatre heritage**

EXPECTANCIES FOR

THEATRE AND LIFE

OBJECTIVES	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
	Explore real and fantasy situations	Explore real and fantasy situations	Explore similarities and differences between life and theatre	Compare life and theatre
EXPECTANCIES	1. Participate with others in dramatic activities that imitate home and school life 2. Play out real life situations 3. Play out fantasy situations 4. Begin to differentiate between real and fantasy situations	1. Compare dramatic situations with real life 2. Participate with others in dramatic activities that imitate actions or characters from stories, television, and film 3. Participate with others in dramatic activities that invent imaginative ideas, actions, and characters	1. Explore how theatre allows participants and audience to investigate emotions and behavior vicariously and safely 2. Explain how situations and characters in theatre are like or different from those in life 3. Identify characters by describing their behavior in relation to personal experience 4. Explain the consequences of a character's behavior and suggest alternative behavior 5. Recognize that theatre permits exploration of human behavior despite cultural, ethnic, time, and space differences	1. Identify similar themes in stories, plays, television, films, and real life 2. Relate theatrical themes to personal experiences 3. Explain how plays, television, and films imitate or interpret life 4. Explain how plays, television, and films are different from real life

EXPECTANCIES FOR

THEATRE AND LIFE

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Reflect upon personal and universal meanings in theatre	Use life to understand theatre and theatre to understand life	Use life to understand theatre and theatre to understand life	Use life to understand theatre and theatre to understand life	OBJECTIVES
1. Identify symbols, motifs, and metaphors in theatrical activity 2. Relate theatrical symbols, motifs, and metaphors to personal experience 3. Apply a definition of universality to the validity of the themes of plays read and seen 4. Apply a definition of catharsis to the experience of plays read or seen 5. Discuss the differences in knowing and feeling that exist when performing and seeing a play	1. Identify theatrical experiences that have made a significant difference in one's knowledge and feeling 2. Employ aspects of personal experience in order to better understand plays read or seen 3. Employ aspects of personal experience in order to explore the performance of theatrical productions 4. Identify personal experiences which could be dramatized 5. Discuss ways in which participation in a theatrical production contributes to a balanced personality	1. Identify ways in which mastery of craft in theatre production contributes to personal satisfaction 2. Identify ways in which mastery of craft contributes to recognition of craft in real life 3. Identify ways in which mastery of craft contributes to aesthetic response 4. Discuss ways of distinguishing craft from art 5. Explore the importance of both craft and art	1. Explore ways in which a theatrical community is comparable to family and group life 2. Explore ways in which theatrical texts present problems comparable to life situations 3. Explore ways in which theatrical productions require personal commitment, knowledge, integrity, and honorable compromises 4. Explore the difference between literal and artistic truth	EXPECTANCIES

EXPECTANCIES FOR

ROLES AND CAREERS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Use role-playing to develop awareness of a variety of social roles	Use role-playing to develop awareness of a variety of social roles and occupations	Explore a variety of social roles and occupations including theatre and other arts	Explore a variety of social roles and occupations including theatre and other arts
EXPECTANCIES	1. Enact family roles 2. Enact roles of friends and community helpers	1. Enact family and social roles 2. Enact a variety of familiar work roles	1. Enact a variety of occupations in dramatic activities 2. Begin to use theatre terminology and to identify theatre roles when developing dramatic activities	1. Explore special interests, talents, and skills in theatrical activities 2. Identify a wide range of occupations and careers associated with theatrical activities 3. Expand appreciation of human achievement in the arts as a specific field of endeavor 4. Identify theatre as one of many available careers 5. Identify ways in which theatrical training contributes to other careers 6. Begin to be aware of factors to be considered in choosing a career in theatre

EXPECTANCIES FOR

ROLES AND CAREERS

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Explore in depth selected occupations in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre	OBJECTIVES
1. Explore theatre as a possible career choice 2. Assess relationship of personal interests and abilities to selection of theatre as a career 3. Demonstrate familiarity with the range of careers in theatre 4. Define qualifications and skills required to enter various theatre occupations 5. Explore various aspects of theatre production through classroom and out-of-classroom theatre activities	1. Recognize that theatre plays a dual role in the world of work: as a means of renewal, recreation, and an occupational opportunity	→	→	EXPECTANCIES
	2. Determine feasibility of a theatre career as life style	→	→	
	3. Select specialized area of theatre to pursue as a career choice	→	→	
	4. Relate school curricular and co-curricular experiences to theatre career goals	→	→	
	5. Demonstrate required talents and discipline through exemplary participation in theatre productions and activities both within and outside the school	→	→	
	6. Assess alternative career possibilities in order to provide career flexibility	→	→	
	7. Plan appropriate post-secondary education or training	→	→	

EXPECTANCIES FOR

THEATRE HERITAGE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
		Develop awareness of multicultural concepts through dramatic activities	Explore historical and multicultural concepts through dramatic activities	Discover and explore motifs and themes in theatre
EXPECTANCIES		1. Engage in dramatic activities in which characters from diverse cultures are depicted 2. Discover common subjects and ideas in stories from different cultures through dramatic activities 3. Use dramatic activities to explore a variety of societal roles	1. Demonstrate awareness of differences and similiarities of characters from different cultures 2. Enact roles depicting various historical figures 3. Discover the recurrence of common themes in different cultures and different historical periods 4. Become aware of the potential of drama to reflect social values 5. Begin to explore theatre traditions in different cultures	1. Discover commonality of character, situation, and motive in various cultures and historical periods 2. Engage in dramatic activities depicting different historical times 3. Explore reasons why subjects and ideas are re-examined in different cultures and times 4. Recognize that theatre is one index to the artistic and social values and accomplishments of civiliziation 5. Recognize that drama is a major form of literature and that some of the world's greatest authors have written for the theatre

EXPECTANCIES FOR

THEATRE HERITAGE

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Explore theatre history through dramatic literature	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems	OBJECTIVES
1. Recognize the universality of character, situation, and motivation in theatre across cultures and time 2. Examine significant periods of theatre history across cultures 3. Categorize universal themes that recur theatrically in different cultures and times 4. Discover how theatrical heritage is marked by many and varied forms of expression 5. Discover how theatrical heritage is preserved in dramatic texts 6. Recognize that while theatre has a heritage, it is also a living and therefore changing art form with the potential for social change	1. Compare the roles of the privileged and the disadvantaged (racial groups, women, the handicapped, the aged) in various cultures throughout history 2. Identify theatre contributors (playwrights, directors, actors) of different cultures and historical periods 3. Compare ways in which playwrights have used the same ideas and subjects in different cultures and times 4. Recognize historical traditions, conventions and styles of acting 5. Examine dramatic texts for clues to accurate portrayal of characters influenced by cultural, social, and political ideas and events 6. Recognize theatre's capacity for societal and personal self-examination and change	1. Use settings, properties, costumes, and music to illustrate cultural and historical differences 2. Identify theatre contributors (producers, designers, directors) of different cultures and historical periods 3. Identify ways in which theatre practitioners in different cultures and times have used universal themes and motifs 4. Recognize historical traditions, conventions, and styles of technical theatre 5. Examine dramatic texts for clues to accurate depiction of the physical aspects of a production 6. Investigate the evolution of theatrical space and technical elements throughout history	1. Research historical traditions, conventions, and styles as a basis for a production concept 2. Research different theatrical approaches to universal themes as a basis for a production concept 3. Research the historical background of a script as a basis for design 4. Research the cultural, social, and political aspects of a society as a basis for accurate interpretation of text 5. Realize in production relevant issues of social, political, and cultural importance 6. Evaluate a production's faithfulness to historical period and cultural identity	EXPECTANCIES

GOAL

FORM AESTHETIC JUDGMENTS

SKILLS, ATTITUDES, UNDERSTANDINGS

- DRAMATIC ELEMENTS
- THEATRE ATTENDANCE
- THEATRE AND OTHER ARTS
- AESTHETIC RESPONSE

Aesthetic response to theatre begins in perception and ends in aesthetic judgment based on standards and criteria which are both cognitive and affective. Through repeated involvement in the process of theatrical activity, students acquire a solid foundation in understanding dramatic elements -- plot, setting, character, theme, dialogue, music, and spectacle -- and how they are manipulated to create theatrical effect.

Familiarity with theories of art in general and of theatre in particular as well as with historical, personal, and critical writings can stimulate students as their own systems of evaluation evolve.

Aesthetic response is made in part on the basis of comparison; therefore, participation in dramatic activities and attendance at a wide range of theatrical performances is as important as gaining theoretical knowledge.

Theatre has never existed in a vacuum. Not only does it make use of other art forms, it influences and is influenced by them. Understanding the interplay of the arts on one another and on society contributes to the development of critical acumen.

GOAL: **FORM AESTHETIC JUDGMENTS**

OBJECTIVES

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**
	THE LEARNER WILL:			
Dramatic elements	Explore roles and environments in dramatic activities	Use selected dramatic elements in dramatic activities	Use and identify dramatic elements	Recognize and respond to elements in dramatic literature
Theatre attendance	Respond to live theatre	→	→	Respond to and analyze live theatre
Theatre and other arts	Experience various art forms and relate to theatre	→	Explore relationships between theatre and other arts	→
Aesthetic response	Respond affectively to dramatic activities	Recognize and respond to unique qualities of theatre	Explore theatre in order to understand and appreciate the creative process	Reflect on and form opinions of theatre experiences

GOAL: **FORM AESTHETIC JUDGMENTS**

OBJECTIVES

LEVEL V	LEVEL VI			*Skills, Attitudes, Understandings*
Grades 9-12	**Grades 9-12 specialized:**			
general	**acting**	**technical theatre**	**theatre production**	
Analyze and evaluate elements in dramatic literature	Analyze and evaluate dramatic text as a basis for performance	Analyze and evaluate dramatic text as a basis for technical theatre decisions	Analyze and achieve consensus of interpretation concerning the dramatic elements of a text as a basis for production	**Dramatic elements**
Analyze and evaluate live theatre using selected criteria	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres	→	→	**Theatre attendance**
Examine relationships between theatre and other arts	Synthesize knowledge of other arts into the creation of a role	Synthesize knowledge of other arts into technical theatre	Synthesize knowledge of other arts into the creation of theatre productions	**Theatre and other arts**
Respond to theatre art as an effort to interpret, intensify, and ennoble human experience	→	→	→	**Aesthetic response**

EXPECTANCIES FOR

DRAMATIC ELEMENTS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Explore roles and environments in dramatic activities	Use selected dramatic elements in dramatic activities	Use and identify dramatic elements	Recognize and respond to elements in dramatic literature
EXPECTANCIES	1. (Plot) Listen and respond to stories 2. (Theme) Identify subjects of stories 3. (Character) Recognize distinguishing physical traits of people, animals, or animated beings in stories 4. (Dialogue) Use conversation in dramatic play 5. (Spectacle) Use pictures, costumes, and props in establishing environment and expressing character 6. (Music) Use a variety of vocal, instrumental, and environmental sounds to express character and feeling	1. (Plot) Tell and retell stories with beginning, middle, and end 2. (Theme) Recognize central ideas in stories or plays 3. (Character) Recognize that some aspects of characters' personalities are considered "good" or "evil" 4. (Dialogue) Create spontaneous dialogue to express ideas and feelings 5. (Spectacle) Use pictures, costumes, and props to enlarge concepts of environment and character 6. (Music) Use a variety of vocal, instrumental, and environmental sounds to create moods and environments	1. (Plot) Identify major dramatic questions (inciting incidents) and resolutions in stories or plays 2. (Theme) Discuss central ideas in stories or plays 3. (Character) Recognize that characters have different goals and feelings 4. (Dialogue) Create spontaneous dialogue to reveal character and advance plot 5. (Spectacle) Use technical elements of sets, props, lighting, costume, and makeup in creation of character and scenes 6. (Music) Explore the use of the voice to express character, feelings, and mood	1. (Plot) Recognize rising action, climax, conclusion, and denouement 2. (Theme) Use personal experience to discover and express central ideas / themes in plays 3. (Character) Analyze the objectives of characters 4. (Dialogue) Create or interpret dialogue appropriate to characters and situation 5. (Spectacle) Use technical elements in scene work 6. (Music) Create character voices by varying pitch, quality, volume, and rate

EXPECTANCIES FOR

DRAMATIC ELEMENTS

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Analyze and evaluate elements in dramatic literature	Analyze and evaluate dramatic text as a basis for performance	Analyze and evaluate dramatic text as a basis for technical theatre decisions	Analyze and achieve concensus of interpretation concerning the dramatic elements of a text as a basis for production	OBJECTIVES
1. (Plot) Define the terms: inciting incident, rising action, exposition, complication, climax, conclusion, and denouement and apply them to play analysis	1. (Plot) Analyze dramatic action in terms of characterization	1. (Plot) Analyze dramatic action in terms of technical requirements	1. (Plot) Analyze dramatic action in terms of production needs	EXPECTANCIES
2. (Theme) Identify and analyze themes for their relationship to plot and character development	2. (Theme) Recognize methods used to present themes, such as asides, soliloquies, allegory, and symbols	2. (Theme) Identify theme and its relationship to technical requirements	2. (Theme) Identify theme and its relationship to production needs	
3. (Character) Identify characters and their functions in a play	3. (Character) Analyze characters and their motivations and note whether they change from beginning to end	3. (Character) Analyze characters to determine elements for technical support and enhancement	3. (Character) Analyze characters to determine acting and technical reinforcement requirements	
4. (Dialogue) Analyze the way dialogue reveals theme, setting, time, and character development	4. (Dialogue) Analyze dialogue for clues to situation, style, period, and charcterization	4. (Dialogue) Analyze dialogue for clues to technical requirements, style, and period	4. (Dialogue) Analyze dialogue for clues to production requirements, period, and style	
5. (Spectacle) Identify how elements of spectacle contribute to the total production	5. (Spectacle) Analyze elements of spectacle to enhance characterization	5. (Spectacle) Analyze required elements of spectacle	5. (Spectacle) Analyze elements of spectacle needed to convey author's intent	
6. (Music) Analyze the contribution of sound, music, and voice to a production	6. (Music) Analyze use of voice, sound, and music to enhance characterization	6. (Music) Analyze use of sound and music to enhance mood and support authenticity	6. (Music) Analyze use of voice, sound, and music to establish character, enhance mood, and suggest authenticity	
			7. Achieve consensus of interpretation of the dramatic elements of a text	

EXPECTANCIES FOR

THEATRE ATTENDANCE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Respond to live theatre	Respond to live theatre	Respond to live theatre	Respond to and analyze live theatre
EXPECTANCIES	1. Recognize and practice acceptable audience etiquette 2. Express physically, verbally, and pictorially what is noticed about theatre events 3. Recognize the actor as different from the character portrayed 4. Recognize the transformation of place of performance into a theatrical setting 5. Identify characters most admired and most disliked	1. Recognize emotions evoked by performance 2. Express personal reactions to theatrical experiences 3. Identify the who, what, and where in theatre experiences 4. Identify the most exciting moments in theatre experiences 5. Describe the appearance and action of the characters 6. Give reasons for character's choices	1. Share perceptions of theatre experiences 2. Perceive subleties in theatre experiences such as voice and movement variance 3. Discern moods in theatre experiences 4. Infer motivation for actions taken by the characters 5. Make suggestions for alternative endings	1. Recognize how character traits are illustrated by dialogue and movement 2. Identify themes in theatre experiences 3. Identify aspects of theatre experiences which foster or hinder unity 4. Evaluate the believability of theatrical experiences 5. Discuss theatre experiences in terms of meaning for self and society

EXPECTANCIES FOR

THEATRE ATTENDANCE

LEVEL V	LEVEL VI (specialized)			
	acting	**technical theatre**	**theatre production**	
Analyze and evaluate live theatre using selected criteria	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres	OBJECTIVES
1. Evaluate productions attended using predetermined aesthetic criteria 2. Explain theatrical collaboration emphasizing audience participation 3. Identify how varied arts forms are incorporated into theatre 4. Identify available theatre attendance opportunities: educational, community, professional 5. Evaluate productions in terms of meaning for self and society	1. Analyze and evaluate individual acting performances 2. Analyze and evaluate ensemble acting in a production 3. Identify elements of craft in acting performances 4. Recognize how actors contribute to mood, metaphor, and meaning 5. Consider audience reaction to and interaction with actors	1. Analyze and evaluate the technical aspects of a production: scenery, properties, lighting, sound, costumes, makeup 2. Recognize demands of various theatre spaces on director, designer, actors, and technicians 3. Recognize how technical aspects contribute to mood, metaphor, and meaning	1. Analyze and evaluate the overall quality of a production on the basis of personal aesthetic criteria 2. Analyze and evaluate audience response to a production 3. Suggest alternative production solutions to the problems of a play 4. Consider other opportunities for playgoing	EXPECTANCIES

EXPECTANCIES FOR

THEATRE AND OTHER ARTS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
OBJECTIVES	Experience various arts and relate to drama / theatre	Experience various arts and relate to drama / theatre	Explore relationships between theatre and other arts	Explore relationships between theatre and other arts
EXPECTANCIES	1. Demonstrate awareness that responding to sensory stimuli is basic to all of the arts 2. Experiment with tools, media, and techniques required to form art works 3. Demonstrate evidence of feelings aroused by attending to a variety of art forms 4. Discover similarities and differences among the different art forms 5. Use other art forms to motivate and comment upon dramatic activities 6. Begin to build a repertoire of arts experiences on which to base aesthetic judgment	1. Recognize that there is a difference between live theatre and television and film 2. Begin to identify and describe aesthetic qualities in literature, theatre, film, dance, music, visual arts, and architecture 3. Demonstrate awareness that each art form possesses its own symbol system 4. Demonstrate awareness that there are similarities and differences among the elements of the various art forms 5. Use the repertoire of arts experiences, including drama / theatre upon which to develop aesthetic criteria	1. Compare the conventions of theatre, television, and film 2. Classify the different elements that comprise a whole artistic work 3. Identify the symbol system of each of the different art forms 4. Begin to develop critical language in the comparison of creative processes used in various art forms 5. Begin to combine art forms to create dramatic experiences	1. Recognize that drama / theatre is aesthetic learning 2. Identify the arts that are used to make a theatre production 3. Recognize that the elements of other art forms apply to the elements of theatre 4. Use skills acquired in other art forms to create dramatic activities and / or theatre productions 5. Use creative processes and problem-solving strategies of art forms to develop aesthetic criteria for theatre 6. Expand critical language skills for describing and criticizing the creative process and works of art

EXPECTANCIES FOR

THEATRE AND OTHER ARTS

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Examine relationships between theatre and other arts	Synthesize knowledge of other arts into the creation of a role	Synthesize knowledge of other arts into technical theatre	Synthesize knowledge of other arts into the creation of a theatre production	OBJECTIVES
1. Recognize that images, sounds, movement, and words are unique ways of presenting ideas and feelings which are manifested through all of the arts 2. Use the symbol system of theatre and the other arts to develop metaphoric and symbolic thought 3. Begin to use theatre and the other arts to synthesize ideas and feelings concerning objective facts 4. Draw legitimate connections between theatre and the other arts through careful analysis of similarities and differences 5. Examine theatre as a synthesis of all of the arts 6. Demonstrate awareness that cultures possess different aesthetic values that affect art forms	1. Blend elements of dance / movement into physicalization of a role 2. Use elements of literature and internalized literary experiences to build an understanding of character motivation and the dramatic text as a whole 3. Use elements of music and internalized musical experiences to develop vocal and physical characterization 4. Use elements of visual arts and internalized visual arts experiences to build an understanding of character motivation and to effect physical appearance of character 5. Use elements of other disciplines (social sciences, languages) to create a role	1. Use elements of literature and internalized literary experiences to build an understanding of the historical and social characteristics needed to create the environment for a production 2. Use elements of visual arts to design and execute a visual environment for a production which is soundly constructed, aesthetically pleasing, and which enhances the mood and theme of the dramatic text 3. Use elements of music and internalized musical experiences to create a sound design for a production which is aesthetically pleasing 4. Use elements of other disciplines (science, math, home economics, industrial technology) in the creation of a visual environment	1. Demonstrate awareness of the principle of aesthetic distance 2. Demonstrate awareness of the importance of empathy in the creation of theatre art 3. Synthesize elements of all the arts, as well as internalized experiences in those arts, into the creation of a theatrical production	EXPECTANCIES

EXPECTANCIES FOR

AESTHETIC RESPONSE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
OBJECTIVES	*THE LEARNER WILL:*			
	Respond affectively to dramatic activities	Recognize and respond to unique qualities of theatre	Explore theatre in order to understand and appreciate the creative process	Reflect on and form opinions of theatre experiences
EXPECTANCIES	1. Demonstrate involvement in dramatic play 2. Experience pleasure and / or a sense of satisfaction in dramatic play 3. Enjoy theatre experiences	1. Discover through experience the immediacy of live performance 2. Discover through participation that theatre activities imitate or fantasize human experience 3. Discover through participation or observation that theatre is a communal experience 4. Discover through experience that theatre activities allow one to feel kinship with others	1. Discover through experience that making art is a natural and essential human activity 2. Discover through experience that the act of creation is concerned with creating order, expressing a point of view, and exploring universal perceptions of reality 3. Discover through experience that theatre activities require collaboration to fulfill purpose 4. Discover through experience that making theatre art can enhance imagination and lead to a feeling of satisfaction 5. Participate in constructive criticism based on selected criteria and personal values	1. Explore ways in which experiences with diverse theatre activities enrich artistic, intellectual, social, and spiritual responses 2. Develop aesthetic acumen that results from understandings of cultural, societal, historical, and artistic theories and products 3. Discover through experience that the whole of an artistic experience is more than the sum of its parts 4. Discover through experience various purposes of theatre 5. Explore criteria for evaluating theatre experiences 6. Develop personal criteria for evaluating theatre experiences

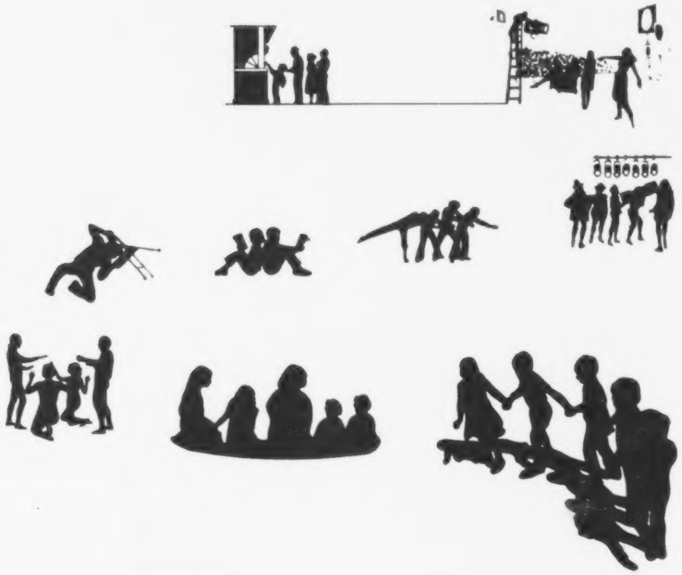
EXPECTANCIES FOR

AESTHETIC RESPONSE

LEVEL V	LEVEL VI (specialized)			
	acting	technical theatre	theatre production	
Respond to theatre art as an effort to interpret, intensify, and ennoble human experience	Respond to theatre art as an effort to interpret, intensify, and ennoble human experience	Respond to theatre art as an effort to interpret, intensify, and ennoble human experience	Respond to theatre art as an effort to interpret, intensify, and ennoble human experience	OBJECTIVES
1. Discover through experience that theatrical collaboration permits participants to transcend time, culture, and space 2. Discover through experience that theatrical activity allows exploration of the strengths, foibles, and possibities of human potential 3. Discover through experience that the finest of theatrical experiences may provide emotional catharsis 4. Discover through experience that the finest of theatrical experiences renews human energy 5. Explore a range of dramatic and theatrical criticism	1. Discover through experience ways in which broad knowledge of culture, society, history, and the arts contribute to the aesthetics of performance 2. Develop aesthetic criteria for making choices about characterization 3. Develop aesthetic criteria for evaluating performances by self and others 4. Discover through experience that theatre collaboration requires honorable artistic compromise	1. Discover through experience ways in which broad knowledge of culture, society, history, and the arts contribute to the aesthetics of technical theatre 2. Develop aesthetic criteria for making choices about technical theatre 3. Develop aesthetic criteria for evaluating technical theatre choices and products made by self and others 4. Discover through experience that theatre collaboration requires honorable artistic compromise	1. Evaluate ways in which understandings of culture, society, history, and the arts affect the success of productions 2. Discover through experience that theatre collaboration requires honorable artistic compromise 3. Recognize that aesthetic choices govern the way in which symbols, motifs, moods, and themes are revealed in a production 4. Develop aesthetic criteria for evaluating the form and meaning of theatre productions 5. Recognize that audience and critic responses to productions may vary	EXPECTANCIES

TERMINOLOGY

RESOURCES



TERMINOLOGY

AESTHETICS
The branch of philosophy that deals with theories of art and beauty.

AESTHETIC DISTANCE
The perspective of a member of the audience in relation to a performance. A work is "distanced" so that it can be seen aesthetically and not confused with reality. Aesthetic distance permits objective response even in the face of subjective dislike.

AESTHETIC JUDGMENT
Decisions about a work of art made on the basis of what one thinks is beautiful or artistic.

AESTHETIC QUALITIES
Those characteristics of a work that place it somewhere on the scale of beautiful to ugly. While aesthetic qualities vary according to one's knowledge, experience, and point of view, traditionally such qualities include harmony, unity, moderation, and verisimilitude.

AESTHETIC RESPONSE
A person's affective and cognitive reaction to a work of art (e.g., a theatre experience).

ANTAGONIST
The main opponent of the protagonist.

ARTICULATION
The shaping of sounds by a speaker's lips, teeth, tongue, and hard and soft palates.

AUDIENCE
At least one person, perhaps thousands, who observe a player, perhaps thousands, engage in an action that imitates life. In theatre education, audience is sometimes loosely used to mean the reflective performer as well as classmates, other students, faculty, or the public.

CATHARSIS
Taken from the Greek word for "purgation," this term generally suggests that once emotions have been aroused and spent, there is an almost therapeutic sense of release or calm.

CHARACTER
A person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes. Character portrayal is likely to be more complex and unpredictable than role portrayal.

CHARACTER DIMENSIONS
Includes physical aspects (e.g., sex, age, external traits), social aspects (e.g., occupation, family), and psychological aspects (e.g., attitudes, motivation, values).

CHARACTERIZATION
The process of creating a believable "person" by exploring the physical, social, and psychological dimensions of a role.

CLIMAX
The point from which the major conflict can go no further without bringing about a resolution; the highest point of dramatic tension.

COMMUNICATION
The process of interacting verbally or nonverbally with another person or persons to share meaning.

COMPLICATION
A twist in the plot whereby some new development is added; the rising action or growth.

CONCENTRATION
The ability to focus and maintain attention upon an object, image, idea, action, or experience while excluding distracting factors.

CONCEPT, DESIGN
The designer's interpretation of the director's vision in scenery, properties, lighting, sound, costumes, and makeup.

CONCEPT, DIRECTORIAL
A vision which the director develops about the meaning and significance of a play which is then rehearsed to fulfill that vision. The test of the validity of the director's concept is the degree to which it clarifies the meaning and enhances the power of the text.

CONCEPT, PRODUCTION
The unified, physical expression that fulfills the director's vision.

CONFLICT
Tension between two or more characters or between action and ideas; the fundamental struggle that leads to crisis and climax of a scene or play.

COSTUME
An actor's stage clothing.

CREATIVE DRAMA
An improvisational, nonexhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience.

CRISIS
A decisive moment or turning point in the dramatic action.

DENOUEMENT
The conclusion of the play in which the problem is resolved.

DIALOGUE
Words spoken by the characters in a play to communicate their thoughts, feelings, and actions.

DIRECTOR
The person who integrates an entire production, from the basic interpretation of the text through all the acting and technical phases, up to the time of performance.

DRAMA
A representation of life improvised in dramatic activities or portrayed on a stage by actors before an audience. A piece of writing intended for stage presentation. Conflict, tension, emotional intensity.

DRAMATIC ACTIVITIES
Such activities as dramatic play, exercises, games and improvisations, story based drama, theme oriented drama, social role play, scene work, and audience response.

DRAMATIC ELEMENTS
Six major elements of drama according to Aristotle: plot, character, theme, dialogue, music, and spectacle.

DRAMATIC PLAY
Spontaneous free play in which children explores their universe, imitating the actions and character traits of others. Make-believe and fantasy may be part of the experience. Considered educationally valuable for the child as a natural way of exploring and expressing thoughts and feelings, and often also instructive to observing adults, it is play for the child's own enjoyment and not for performance.

EMOTIONAL AWARENESS
Experiences to heighten awareness of feelings both in oneself and others.

EMOTIONAL PERCEPTION and RECALL
The detection and apprehension of one's own and other's emotional states and emotional reactions which can be recalled for use in understanding, portraying, and reflecting on the human condition and human behavior.

EMPATHY
Emotional identification of one person with another; to vicariously experience the sensual and emotional state of another person. To empathize is to "walk in the shoes" of another. Empathy feels with a character; sympathy feels for a character.

ENSEMBLE
The harmonious blending of the efforts of the many artists involved in a dramatic activity or theatrical production.

EVALUATION
Appraising personal efforts as well as reflecting on and making judgments about the efforts of others.

EXPOSITION
Information provided by dialogue rather than through dramatic action; necessary for an understanding of time, place, plot, character, and theme.

FANTASY
The use of imagination to create strange, unusual, or nonrealistic characters or settings.

5 W'S
Who refers to roles and characterizations. Where refers to setting, locale, environment. What refers to dramatic action. When refers to time of day, year. Why refers to motivation.

FORMAL DRAMA
Dramatic activity designed for presentation with the focus on final production and audience reception.

GESTURE
An expressive movement that communicates.

HISTORICAL PERIODS
Generally refers to those major eras in which significant theatrical contributions have been made (e.g., fifth century Greece, the Elizabethan era, the French neo-classic period, the Restoration).

HOUSE MANAGER
The person in charge of the theatre building and its staff who may also be responsible for public relations and ticket sales.

IMAGE
Something perceived naturally and spontaneously by the senses.

IMAGERY
The mental reconstruction of an experience without the original sensory stimulation.

IMAGINATION
The process of forming a mental picture of what is not physically present or of what has never been actually experienced, or the process of combining and altering images from previous experience.

IMAGING
The forming of previously perceived pictures, sounds, smells, tastes, tactile and kinesthetic feelings.

IMPROVISATION
The spontaneous use of movement and speech to create a character or object in a particular situation.

INCITING INCIDENT
An overt act causing the forces of equilibrium to be destroyed exposing the main problem or conflict of the play.

INFORMAL DRAMA
Dramatic activity of any sort that is not designed for presentation.

INTUITION
The act or faculty of knowing without the use of rational processes.

KINESTHESIA
The sensation of muscles in action combined with an awareness of space, time, and direction which are imprinted in the mind to be recalled, enjoyed, and repeated or altered.

LIGHTING
The illumination of the stage by means of artificial light.

LINGUISTICS
The science of language, including phonology, morphology, syntax, and semantics.

LINGUISTIC REGISTERS
The modification of pronunciation, articulation, and word choice to reflect changes in status in situation (e.g., formal vs. slang usage and pronunciation).

MAKEUP
Cosmetics used to change the appearance of the face and other exposed surfaces of the body in order to emphasize characteristics appropriate to a role.

MOTIVATION
The actor's reason for doing or saying something; actors are motivated by the characters' objectives.

MUSIC
Music used in a play. Any melodic element such as an arrangement of words.

OBJECTIVE
The desired goal of a character which motivates action.

OBSTACLE
That which delays or prevents a character from achieving a goal, thereby creating conflict.

PANTOMIME
Action without words.

PARALINGUISTICS
Voice qualities such as pitch, range, resonance, lip control, articulation control, vocalization, or noises without linguistic structure (e.g., crying, laughing, grunting).

PERCEPTION
The process, act, or faculty of using the senses (sight, sound, touch, smell, taste, and kinesthesia) to gain information from the physical environment.

PERFORMANCE
The imitation of life in front of a least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment -- from play to rock concert, from solo presentation to ensemble collaboration.

PLAYING
Improvising or acting out characters in a scene or story.

PLAYING IN ROLE
A technique used by the creative drama leader during the playing, in which the leader enacts a role that allows for some authority and control, to heighten and advance the playing.

PLAYING SPACE and AUDIENCE SPACE
An area for dramatic activities. For informal drama this may be simply the space surrounding a student's desk or a cleared space in a classroom without a designated place for observation by an audience. In formal theatre there is a clearly established acting area, or stage, and a designated audience area: proscenium (one side), thrust (three sides), arena (four sides).

PLAYMAKING / PLAYWRITING
Playmaking is a term used to describe dramatic activities that lead to improvised drama with a beginning, middle, and end employing the general form and some of the elements of theatre. The product may or may not be shared with others. Playwriting is the act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a playscript form. It involves the ability to imagine the entire production scene by scene and to put it into written form so that others may interpret it for the stage.

PLOT
The story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle, and end with a problem, complications, and a solution.

PROPERTIES / PROPS
Any object used on the stage (excluding scenery, lights, and costumes) such as furniture, utensils, ornaments, and personal possessions.

PROTAGONIST
The principal character who carries the main thought of the play.

PUPPETRY
The animation of objects, ranging from hands and paper bags to dolls, creating characters in dramatic situations.

REPLAYING
Enacting a scene or play again, attending to improvement noted in the evaluation; roles are sometimes exchanged so students have the opportunity to play more than one character.

RESOLUTION
The final unfolding of the solution to the complications in the plot of a play.

RESPONSE
Reaction to stimulus presented by character, event, or environment.

ROLE
The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

ROLE-PLAYING
Enacting a person other than oneself in an improvisation based on a given dramatic situation.

SCENARIO
A detailed description or outline of the dramatic action in a scene or play.

SCENERY / SET
The arrangement of scenery (e.g., curtains, flats, drops, platforms), properties, and lights to represent the locale in a dramatic performance.

SCRIPT
The written dialogue, description, and directions provided by the playwright.

SELF-CONCEPT
A sense of knowing and appreciating oneself; an awareness of one's potential, values, strengths, and weaknesses; an understanding of one's image as perceived by others.

SENSORY AWARENESS
Heightened perception of physical sensations and emotional states.

SIDE-COACHING
A technique used during dramatic activities or rehearsals, in which the leader or director offers suggestions or comments from the side to heighten and advance the playing.

SOCIAL DISCIPLINE
Adherence to those beliefs, values, and behaviors deemed acceptable by the group.

SOUND EFFECTS
Actual or simulated sounds used to create an aural atmosphere.

SPECTACLE
Includes all visual elements of production (scenery, properties, lighting, costumes, makeup, physical movement, dance).

SPINE
The essential action within the subtext that creates the climax and leads to the resolution. For a character, the spine concept is determined by motivation or the overriding compulsion behind all action.

SPONTANEITY
A free, direct, immediate response to an experience.

STAGE MANAGER
The head of the production staff who, once the play opens, takes charge of the stage, the actors, and the crews.

STORY DRAMATIZATION
The process of improvisationally making an informal play based on a story. Young children are often guided by a leader who tells or reads a story while the children take on all the roles, working in their own spaces. Older children generally assume specific roles and collaborate to dramatize a story, often interchanging roles and experimenting with ideas.

STYLE
The characteristic manner of speaking, writing, designing, performing, or directing. Style is a relative term that encompasses literary movements (e.g., romanticism, realism, naturalism), the method of individual playwrights, or anything that displays unique, definable properties in construction or execution. Stylized usually means anything which deviates from whatever is considered realistic at a given time. It is possible to have a dramatic style (provided by the playwright) and a theatrical style (provided by the director and collaborators).

SUBTEXT
The unspoken meaning or intention behind the actions and dialogue of a text or performance, which is implied by paralinguistic and nonverbal behavior.

SYMBOLIC REPRESENTATION
The use of visual objects to represent abstract ideas, thoughts, feelings, or qualities.

TEXT
The basis of dramatic activity and performance. Text can be a written script or an agreed-upon structure and content (as in improvisational work or a theatrical piece which uses planned, set, disparate components).

THEATRE GAMES
Spontaneous group activities limited by rules and group agreement, frequently used for warmup, motivation, and exploration of subtext.

THEATRE HERITAGE
Theatrical literature, history, lore, conventions, and taste that have accumulated across the centuries.

THEME
The central thought, idea, or significance of action with which a play deals.

TRANSFORMATION
The internal or external changing of a person or object into another through imagination.

VOCAL CHARACTERISTICS
Those traits which determine one's voice: pitch, volume, rate, quality.

VOCAL QUALITIES
The characteristics of tones which distinguish them from all others. In voice, qualities are most closely associated with mood and feeling.

WARMUP
An activity in which the student focuses attention on limbering up the body, voice, imagination, or intellect.

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COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.

Texas Education Agency
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